

THE ATHENÆUM

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No. 3391.

SATURDAY, OCTOBER 22, 1892.

PRICE
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BRITISH RECORD SOCIETY.

AN EXTRAORDINARY GENERAL MEETING will be held on THURSDAY, 10th November, at 4 P.M., in Mr. Athill's Chambers, Hemslay College, E.C.

Agenda: To Empower the Council to Incorporate the Society.
12th October, 1892. W. P. W. PHILLIMORE, Hon. Secretary.

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SATURDAY, OCTOBER 22, 1892.

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LITERATURE

The Poets and the Poetry of the Century.—
Frederick Tennyson to Arthur Hugh Clough.
 Edited by A. H. Miles. (Hutchinson
 & Co.)

It is owing, we suppose, to difficulties connected with some of the publishers and their poets, no less than with Mr. Miles's assistant editors, that the volumes of this anthology have not come out in chronological order. Of the entire work the volume just issued, embracing the poets from Frederick Tennyson to Arthur Hugh Clough, is, no doubt, one of the most interesting, as it is certainly one of the most important. It deals not only with Lord Tennyson and the entire Tennyson group, Frederick Tennyson, Charles Tennyson Turner, and Arthur H. Hallam, but also with Browning, Ruskin, A. H. Clough, Dr. Gordon Hake, John Sterling, R. C. Trench, Lord Houghton, J. S. Blackie, Sir S. Ferguson, W. Bell Scott, W. J. Linton, Philip James Bailey, and others; and as the extracts from most of the poets are copious and, on the whole, well selected, a more wealthy volume of poetry, page for page, scarcely exists. It is, indeed,

Infinite riches in a little room.

The oldest living poet represented here is Mr. Frederick Tennyson, born in 1807. And next to him comes the parable-poet Dr. Gordon Hake—most unlike all other poets, living or dead. Hardly did Blake himself stand so entirely alone as stands this octogenarian, for in the *naïveté* of Blake's lyrics there is always a trace of Elizabethan *naïveté*, and his very eccentricities have a flavour whose chief delight is that they are Elizabethan. Dr. Hake's parables show no influence whatever. The reader feels that they would have existed pretty much as they now exist had no man written English verse before him. Bold sometimes as John Bunyan in the diction with which he clothes his allegory or satire, at other times he is almost as full of colour as Keats. As lucid sometimes and as simple as Wordsworth, he is at other times as difficult and remote as Browning. And yet the remarkable thing is that he never reminds you of any writer but himself. His intimacy with Rossetti was at one time of the closest, and yet there is no trace whatever that he ever read Rossetti's poems. Careful

as Mr. Bayne has been, and anxious to do justice to this peculiar writer, he has not been quite so happy as he might have been in the matter of representative selection. The poems should, perhaps, mainly have been taken from 'Parables and Tales' (the exquisite volume illustrated by Arthur Hughes), from 'New Symbols,' and from his latest volume, 'The New Day.' In the two first mentioned of these volumes Dr. Hake escapes from that occasional obscurity which is his one defect; and although this cannot be said of all the sonnets in 'The New Day,' it can certainly be said of many of them, notably of the earlier ones in the volume, describing his ramblings with George Borrow in Richmond Park, and his walks with Rossetti at Kelmescott, and by the seashore at Bognor. There are more than a dozen of these sonnets of reminiscence, which by themselves are sufficient, one would think, to make his name survive.

The defect of inadequate presentation cannot be charged against Mr. Mackenzie Bell's selections from Aytoun and Aubrey de Vere. These are in each case entirely representative, and the critical notices show that conscientious carefulness which always characterizes this critic's work.

The same may be said of Mr. Miles's dealing with the poems of Charles Mackay, though we wish he had given us one or two of those hearty songs such as 'To the West' and 'Far, far upon the Sea,' which years ago delighted Tennyson by their patriotism—songs which, by the aid of Henry Russell's music, had more effect for good upon the welfare of this country than almost any lyrics of a more ambitious kind by other poets. Mr. Ashcroft Noble, as might have been expected of him, has done justice to Clough both as regards extract and comment. Mr. Herbert E. Clarke has told quite beautifully the pathetic story of Dr. Westland Marston's life. To our minds, however, 'Marie de Méranie' is the finest of Marston's plays. Surely the 'Patrician's Daughter' is not so satisfactory as Mr. Clarke thinks. A story of modern life developed in modern blank verse is impossible. Dr. Furnivall's selections from Browning are so important, running from 'The Pied Piper of Hamelin' to the Epilogue to 'Asolando,' that these alone would make the volume one of great value. The critique of Browning's life and work is very full of suggestion. Mr. Joseph Knight's estimate of William Bell Scott is, as might be expected, marked by sympathetic insight. The great defect in all Scott's work, both in poetry and in painting, is a lack of plasticity, such as in a man of his endowments is positively bewildering. It is almost inconceivable that a poet should open a rhymeless poem as Scott opens 'The Sphinx':—

The silence and the darkness of the night

The business of the day doth follow: moonless nights.

Scott's intellect was both broad and deep. The sonnet 'The Universe Void,' which Mr. Knight gives here, could only have been written by a poet of great metaphysical power. But even this, Scott's highest reach, is marred by his usual helplessness before the exigencies of rhyme. He makes "fatality" rhyme with "day." And the movement of his ballads—so full of imagination—positively hurts the ear.

The special feature of this volume, how-

ever—and it is a feature which cannot fail to attract great attention—lies in the series of articles devoted to the Tennyson group. They seem to have inherited poetic endowment like a family estate. To them and Arthur H. Hallam 124 closely packed pages have been devoted. The selection in each case is made and the critical notices written by Dr. Japp, to whom has been entrusted, among other things, a correspondence between Mr. F. Tennyson and Mrs. Brotherton—a correspondence of a most interesting kind, giving us glimpses here and there of Lord Tennyson and his method of life and work which no biographer of him can ignore.

"Mrs. Brotherton, who made his acquaintance when a girl of fifteen, has corresponded with him for over forty years, and has, with his permission, kindly set certain of his letters to her at our disposal for the purposes of this notice. In sending these letters, she writes:—'His tender heart, and noble and beautiful mind, make his friendship and himself so precious to me that the thought of his advanced age is one I dare not dwell on.'"

As Dr. Japp truly says:—

"His remembrance of old incidents is often brought in very effectively in these letters, with touches the most novel and impressive and pathetic."

They also show that idealistic temper, passing sometimes into mysticism, which is the writer's characteristic:—

"Years afterwards I visited the locality, where I and Charles and Alfred, enthusiastic children, used to play at being emperors of China, &c., each appropriating a portion of the old echoing gardens as our domain, and making them reverberate our tones of authority. Those were such days as never can return, when the delighted heart of boyhood inexperienced in sorrows and disappointments anticipates the spiritual conditions of life, and sees that which it desires to see in pure imagination. Similarly in the life to come, but in a degree proportioned to that exalted state of being, what we desire to see will be seen. The poet, who, to use the beautiful language of Bacon, "submits the shows of this world to the desires of the mind," will in the next see round about him realised more clearly than any earthly nature, the mountains and valleys, palaces and paradises, or even all the lovely things he has dreamt of here! Think of that! I say, I visited that arena of our childish sports, and never shall forget the pathos of that scene. The gardens clothed with weeds; a few old withered apple trees in the orchard; the remnants of a pump in the courtyard, and a blackened hearthstone—and silence. But I heard our young voices, and the waving of the old trees no longer there. It is on such occasions we first become aware of our mortality and of the shadowiness and unsubstantiality of this life, and of its being nothing more than an image of the real life to be."

Here is a new anecdote of the great man we have lost which is of very special interest to all students of poetry:—

"The earliest manuscript of the 'Poems chiefly Lyrical' he lost out of his greatcoat pocket one night while returning from a neighbouring market town. This was enough to reduce an ordinary man to despair, but the invisible ink was made to reappear—all the thoughts and fancies in their orderly series, and with their entire drapery of words arose and lived again. Such is the true poet. 'Thoughts that breathe and words that burn.' I wonder what, under such circumstances, would become of the 'Mob of gentlemen who write with ease.' Of course it would not much matter as they could easily indite something new."

This interesting anecdote serves as an excellent illustration of a theory which has more than once been advanced in these columns, but which was fully developed in our remarks upon those Shakspearean felicities which were imported into the revised forms of 'Romeo and Juliet,' 'Hamlet,' and 'The Merry Wives of Windsor.' Poets whose verses have become to themselves the incarnation of the thoughts expressed never lose the words as other poets who simply *clothe* their thoughts in poetic diction are apt to lose theirs. We can well believe that Sir Walter Scott, after losing the manuscript of 'The Lay of the Last Minstrel,' could have written it again from memory, but not in the same words. Prodigious as was Scott's memory, to him the thing said was of infinitely more importance than the way of saying it. On the other hand, it is difficult to believe that, had the Home Secretary refused Rossetti permission to recover the manuscripts buried in his wife's tomb, the poet would have been unable to write out the poems again from that marvellous memory of his which always enabled him to retain the verbal texture of any poem, bad or good, after he had twice read it.

The article on Charles Tennyson Turner is also specially interesting just now, containing certain expressions of opinion by the Laureate upon that fine poet's sonnets and their relation to the Greek epigram—expressions which to all sonnet-writers will have a special interest. The notice of Arthur Hallam is also good, and the poems given are entirely representative.

We do not always agree with Dr. Japp's remarks on the Laureate's work, but these never fail through lack of earnestness and care. The following sentences upon the 'Idylls of the King,' however, seem to demand some comment here:—

"The one class of critics bring out of the Laureate's poems a whole system, metaphysical and social. The 'Idylls of the King' becomes with them a semi-metaphysical world-scheme, in which all that is possible to human nature is foreshadowed, more or less clearly or dimly, as they may choose to put it; and every image comes back weighted, not only with a thought, as Emerson said of the wild flowers, but with a definite and available practical or moral suggestion. Dean Alford unfortunately gave a deal of colour to this view of things in his oft-quoted article on the 'Idylls' in the *Contemporary Review*, which caused a great deal of talk and discussion at the time; and others again have sought to lessen the claims of the Laureate, because they fail to find in his work what might be called some reflection of their own social and moral theories, or support for them. They would fain reconstruct society after certain ideals, and measure the power and influence of a poet by the amount of support which they find in him for such objects."

Among all the questions that have ever been raised as to Tennyson's future place in the poetical constellations of the world, none has ever been argued with so much intemperance, with so much heat, and with so much ineptitude as the one glanced at in the above passage. Are the 'Idylls of the King' to be taken as sporadic pictures poetized from Malory, or are they to be taken as so many books of a great "epic of art"—to make use of a definition we once ventured upon when contrasting one kind of epic with another? And if these poems are to be

taken as an epic of art, what is the intellectual value of that central core of thought of which the structure of every epic of art is but the expanded expression? Upon this question there will, during the next twelve months, be, we are afraid, a wasting of tons of good paper—paper that might have been utilized in tying up tons of good butter and cheese—a waste such as ought to be prohibited by a short Act of Parliament.

For the droll idea that the greatness of a poem is measured by the quantity of printer's ink used in "working it off" is as strong as ever. Nay, in these happy newspaper days of ours it is stronger. To measure a poem by its length first, and by its strength afterwards, has always been a favourite method with critics. No wonder, therefore, if it has a special recommendation to the personage who nowadays is said by an American humourist to exercise "the combined functions of poetical critic for the newspapers and printer's devil." Moreover, this ambidextrous personage, "criticizing while he dabs," has lately been much fortified in his critical principles by a brilliant if paradoxical writer in the *Nineteenth Century*, and he has lately been chirruping with an accession of liveliness about "minor poets." For our own part, however—believing as we do that in virtue of one short ode Sappho was a major poet, while the bard "of that great epic," Mr. — (who, the ambidextrous personage assured the world, "took a place somewhere between Homer on the one hand and Milton on the other"), should properly be called minor—we do not ask ourselves with any great searching of soul whether Dean Alford was right or wrong in affirming of the 'Idylls of the King' that "one noble design warms and unites the whole." Perhaps there was more profundity of criticism than is generally supposed in Poe's saying that there are no long poems—that 'Paradise Lost' is, and must be, by force of the very laws of the human mind, a string of short poems. However, be this as it may, of Tennyson's immediate predecessors, Wordsworth, Coleridge, Shelley, and Keats, the great poetry, separated from the mass of second-rate in which it is embodied, would take so little printer's ink to print it that the ambidextrous personage before mentioned would at once, in reviewing it, head his article 'Another Volume of Minor Poetry.'

Upon the subject of the 'Idylls of the King,' indeed, Tennyson talked freely to many people, and, as it is apparently quite impossible for any creature to report a conversation quite accurately, there will certainly be much conflict of testimony upon this point. This, however, is one reason among a thousand why those who had the privilege of Tennyson's intimacy should, before repeating what unconsidered remarks may have fallen from him about his own poems, wait until an authoritative record of his work and methods has been given to the world. Whether or not the poet's son—he to whom, during the last decade at least of his father's life, all true lovers of poetry have been owing a debt that can never be repaid—whether the present Lord Tennyson will, as everybody hopes, write his father's life is a matter upon which it is not for us to venture

an opinion. It is matter of familiar knowledge, however, that his father wished him to do so. Hence we would urge Tennyson's friends to pause before they scatter broadcast (as friends of poets are so apt to do) snatches from unconsidered conversations of his about his own poems. He whose relations to the great poet were at once those of son and of loving brother is the only person at all competent to generalize upon the thousand snatches of self-criticism that fell from Tennyson during many years, and say, "This remark of Tennyson's represents, and this other remark does not represent, Tennyson's opinion."

PRINCE JEM.

Djem-Sultan, Fils de Mohammed II., Frère de Bayezid II. (1459-1495), d'après les documents originaux en grande partie inédits: Étude sur la Question d'Orient à la Fin du XV^e Siècle. Par L. Thouasne. (Paris, Leroux.)

THE history of the luckless Prince Jem, pretender to the throne of Turkey, then occupied by his brother, Sultan Bayezid II., has been so often written—by Vertot, Von Hammer, and others, to say nothing of the imaginative romances of Guy-Allard, Rocoles, Adolphe d'Archiac, and the Comtesse de Panèvre—that a massive volume of over four hundred and fifty pages devoted to the subject may at first sight appear superfluous, or at least over-elaborate. M. Thouasne has perhaps given way to the temptation of the monographer, and expanded his treatment of the subject beyond artistic limits; but he was perfectly justified in reopening the numerous problems connected with Prince Jem's tragical career, for he has been able to make use of a large amount of evidence which was inaccessible to previous historians, and is for the most part contained in hitherto unpublished archives. He has not only brought an excellent critical faculty to bear upon the records of the older authorities, such as Caoursin, Angiolello, and Malipiero, who were contemporaries of the Prince and eye-witnesses of some of the episodes in his career, and as the chroniclers Sa'd-ed-din, Feridun (in translation), Bosio, Sanuto, &c.; but he has made an intelligent use of the archives of the Order of St. John, the despatches of the Venetian ambassadors, and the unpublished correspondence of the Papal Nuncios at the French Court, and that of the Florentine and Venetian advocates sent thither to plead the policy of their states in relation to the Eastern Question of the day. Part of this latter correspondence has been published in the 'Monumenta Hungariæ Historica,' but a considerable proportion remains inédit, and is utilized by M. Thouasne for the first time in the present work. These are but a few of the chief sources. M. Thouasne has supplemented their data by ransacking, as far as we can see, every other available treasury of authentic information. The result is a valuable, exhaustive, and remarkably sane contribution to the diplomatic history of the fifteenth century.

Although "Djem Sultan" is the subject of the book, his personal adventures occupy quite a subordinate position. Probably there was not much more to be said about

him than M. Thouasne has set down. After the early contest for the throne, when Prince Jem, the darling of the army and the people, and still little more than a boy, made his bid for sovereignty in Asia Minor—after the visit to Kâit Bey at Cairo, the pilgrimage to Mecca and Medina, and the final fatal advance to Angora with the support of the Lord of Karamania—Jem gave up hope for a while, and, under a sworn safe conduct, took refuge in 1482 with the Knights of St. John at Rhodes. From that year until his death in Italy in 1495, the unhappy young prince was a jealously guarded captive in the hands of the treacherous Knights who betrayed him, or in the scarcely less perfidious custody of the Popes Innocent VIII. and Alexander VI., or finally, and but for a month, under the comparatively honest protection of Charles VIII. of France. The events of his life were summed up in frequent changes of residence from one Commandery of the order to another, from this castle to that fortress, from France to Rome, and from Rome to Paradise, varied by occasional moments of excited hope, when the chivalrous young Duke of Savoy, or some other noble who compassionated the Prince's wretched fate and abhorred the perfidy of his gaolers, attempted to help him to escape from his monotonous prison. A captive's life does not furnish rich materials for the biographer. Jem tried to distract his sad thoughts by writing poetry in the graceful, plaintive Ottoman style, by training a pet ape to play chess with him, and by any trifling amusement that helped to while the time away. When he became depressed, and his moral fibre, once so strong, grew degenerate, he sought refuge in wine to drown his cares, but not often or for long. As a rule, he bore his troubles with dignity. He let no stranger see his despair. Deprived of wife and children by the venal perjury of the Grand Master, Pierre d'Aubusson, Prince Jem sought no consolation among the fair daughters of France, some of whom would doubtless have consented to share the captivity of a handsome, brave, accomplished youth, and, like Desdemona, would have "loved him for the dangers he had passed." M. Thouasne makes short work of the romance which has been built upon the affection which undoubtedly subsisted between the Prince and the lovely daughter of Barrachin-Allemand, seigneur of the castle of Rochechinard, where Jem was confined for a month or two. The relations between Philippine Hélène and the young Turkish captive "ne dépassèrent jamais les limites de la bienséance," though her friendship and pity lightened the burden of the prisoner. Sa'd-ed-din, like any other Mohammedan, could not believe in an innocent affection for an unveiled woman who had free access to a man, and accordingly he drew his own conclusions, upon which Guy-Allard constructed his romance. We are not sure that we do not regret the demolition of the tender story; but "magna est veritas, et," sometimes, "prævalebit." We are not sure that M. Thouasne might not have drawn a more vivid picture of the Prince's private life in his various prisons, without departing from the strictest veracity; and he might judiciously have appended a translation of Jem's poetry. As it is, the portrait lacks life.

But M. Thouasne's work is not so much a biography as a diplomatic history. He is less concerned with the life and character of Prince Jem than with the diplomatic negotiations which centred in his captivity. What the prisoner did in his narrow bounds, how he sought to calm a bursting heart, how he struggled to get free, or, failing that, sought by every means of argument and bribe to induce his gaolers to let his devoted mother, wife, and children come and join him in his sorrowful restraint—all these are of no historical effect. The real importance of the captive pretender to the throne of Turkey lay in the use to which every one of the powers of Europe—save only England and Spain—sought to put him. The death of Mohammed the Conqueror, followed by the civil war between the brothers Bayezid and Jem, left Turkey divided and almost without a leader. Jem, young, handsome, chivalrous, and a splendid soldier, was far more popular than his brother, and his father had intended that he, albeit twelve years the junior of Bayezid, should succeed to the Sultanate. It was Europe's opportunity. A crusade with Jem in the forefront of battle, to rouse the disaffected Turks to his support, would have brought about either the annihilation of the Ottoman Empire, or at least the conversion of that empire into a friendly state, under the rule of a prince who would be fettered by stringent treaties of alliance with most of the Mediterranean powers. Hence the Knights of St. John, having once got hold of Jem, bartered their honour and their conscience for the power which his possession assured them, and played a double game with the Sultan and his captive brother, with the certainty of lucre (to the tune of 45,000 gold ducats per annum, at least) in either event, whatever the issue of the expected struggle. Hence Innocent VIII., Venice, Naples, &c., intrigued for the possession of the touchstone of the Eastern Question of that day; and Matthias Corvinus, about the only honest competitor in the game, spared no effort to get Jem to join the army of Hungary in a vigorous onslaught upon the Turkish Empire, than which Jem asked for nothing better. There can be no question as to the critical character of the moment, and had the pretender been allowed to join the King of Hungary the history of the Ottoman Empire might have been very different from what it was. But the European states were infected with incurable jealousy and distrust of one another; they were constantly at war, and frequently violated their treaties; they would unite for no common cause; and Innocent, the only possible mediator, died just when he thought he saw his way to the longed-for crusade. Once more there seemed a prospect of vigorous action when Charles VIII. came over to Italy to claim the crown of Naples. But no sooner had he taken Jem into his suite than the unhappy prince died—poisoned, it was generally believed, by the Borgias Pope, but the cause of death remains uncertain. He was a broken-down man, and a mere chill was enough to kill him. Anyhow, with his death the chief factor in the proposed disintegration of the Turkish arms disappeared, and Europe, by its own perfidy and jealousies, lost a golden chance. Not long after, when

Suleyman the Great occupied the throne at Stambûl, Prince Jem was amply avenged. The intrepid liars of St. John were driven from their pirates' nest at Rhodes; the treasures of Matthias Corvinus were carried to Constantinople; the galleys of "the Religion," of the Pope, of all the Mediterranean powers, sank or fled at Prevesa; the Ottoman fleet swept the seas; and the King of France and the Emperor vied with one another in buying immunity, even to such a point of degradation that Francis I. was forced to entertain Barbarossa's galleys in luxury and licence for a whole winter at Toulon. Thus did dishonesty and treachery work their chastisement in the universal humiliation of Christendom.

M. Thouasne's work treats at first hand and with ample—almost too ample—detail of the protracted and dishonourable negotiations which centred round the projected employment of Prince Jem as a weapon against the Sultan, and the intrigues for the envied position of gaoler. The subject is treated with admirable impartiality, and with a scrupulous adherence to the first-hand authorities, whose data, however, M. Thouasne subjects to a strict and judicious criticism. He has undoubtedly thrown a new light upon the diplomatic relations and secret motives of the Mediterranean powers during the period he reviews; but instead of vindicating any of them from the aspersions which have frequently been cast upon them for their selfish, unpatriotic, and dishonourable motives and acts, he intensifies the blackness of the hues, and in particular pillories the Knights of St. John and the Venetians for the indignant contempt of every impartial reader. Innocent VIII. comes better out of these very shady transactions than might have been expected; but no words seem strong enough to characterize the policy of Venice and Rhodes.

M. Thouasne is so precise, not merely in giving a list of the most trifling *errata*, but (at least in the copy before us) in causing the corrections to be made by hand in the text, that we imagine he will take it as a small service if we add a list of such oversights as we have noticed. On pp. 4 and 100 "ghazles" should be *ghazels*; p. 7, an *m* has twice dropped out of "Mohammed"; p. 18, "rebiul-ul-ewwel" is a misprint for *rebi-el-ewwel*; p. 38, "Ekhiskehr" is probably meant for *Eskishehr*; pp. 54, 386-7, "defendar" is for *defterdar*; p. 119, "Misah" should be *Mesih*; pp. 142, 145, "Mamelucks" is surely an odd spelling in a French book; p. 258, "augmentées" is redundant in *e's*; p. 302, we do not recognize the name of the Turkish ambassador, "Charnsbuerch." The mention of the "Shah de l'Inde, Melich-Behmen," p. 142, is inexact. There was no "Shah of India" at large. The person intended is doubtless the reigning king of the Bahmani dynasty of Kulbarga in the Deccan, Mahmûd Shâh II., who called himself Sultân, not Melik. Uzun Hasan is referred to on p. 9 as though he were a Persian, whereas, of course, he was a Turkoman of the White Sheep. M. Thouasne does not mention the usual derivation of the name Jem from Jemshid, nor does he explain why European writers often substitute *Zizim*. The book sorely needs an index and an analytical summary of the *pièces justificatives*.

The County of Durham: its Castles, Churches, and Manor-Houses. By J. R. Boyle, F.S.A. (Scott.)

THIS is in many respects a remarkable volume. It is handsomely printed in square octavo, and contains nearly eight hundred pages in close and well-ordered type. The general arrangement adopted is that of—say—Murray's 'Handbook' of the county. The district is divided into centres from which a certain number of buildings in the neighbourhood can be conveniently visited. But here the similarity to a handbook ceases. The various objects of interest are described by Mr. Boyle with a fulness of detail and a breadth of treatment which belong only to a master's hand. In these days of flimsy guide-books and slovenly and inaccurate work it is as rare as it is pleasant to meet with such a volume as that which now lies before us.

The associations of the city and county of Durham are, as every one knows, of the highest and most interesting kind, and have evoked a succession of chroniclers from the very earliest times. To know who most of these were, our readers have only to go to the publications of the Surtees Society. English history began with Bede at Jarrow, and after him we have Symeon of Durham and the three chroniclers of that place who took up his pen, the two Priors of Hexham, Reginald of Durham, and a number of others. In more modern times in the North topography has taken the place of general history. In it we have in Durham the laborious tomes of Hutchinson, Surtees, and Raine. Is there to be a successor to this illustrious trio and on their own lines? We are sometimes tempted to doubt it. The work of the present generation is chiefly to be found in pamphlets and disquisitions. We have no wish to depreciate this style of labour, as it is frequently excellent, but we should like to see some consecutive and connected work, and to have the history of the county of Durham written as it deserves. Northumberland is taking steps to complete the work of her topographer Hodgson. How long are the noble tomes of Surtees to be only a portion of the history of the old county palatine of Durham?

Mr. Boyle's volume will remove some of the difficulties in the way of the future historian. He has a critical mind and can weigh evidence as well as discover it. He keeps strictly to his subject, and eschews for sober facts the glamour of poetry and legend, of which too much use has been made both in Durham and Northumberland. It is easy also to see that Mr. Boyle is well acquainted with architecture, a matter of great consequence in a work like the present.

The central feature in Mr. Boyle's book is the description of Durham itself, to which nearly four hundred pages are devoted, and this is not too large an allowance of space. The cathedral, or abbey as it is called, is the gem and grace of the city. The fortunes of the family of St. Cuthbert would make a history for any place. Here, after their long wanderings, they settled down in one of the most magnificent situations in Europe. Many chroniclers have recorded its annals and the adventures of its patron saint. And Durham enjoys the unique privilege of possessing in 'The Rites of Durham' a

record of the daily life within the monastery, written after the Dissolution by some inmate of the house, with a full description of the great church itself. The whole place seems to be pervaded with the presence of Cuthbert. In the library you can see the ornaments which were taken out of his grave in 1827. Among them are a stole and maniple on which the name of Frithestan, Bishop of Winchester, 905–31, is embroidered. It has been thought that these are a part of the vestments which were given by Athelstan to the shrine of the saint. But in Thorpe's 'Diplom. Angl.,' pp. 321–2, there is a document which throws a new and different light upon the matter. It is a letter from Eadwine, a monk of Winchester, in which he states that St. Cuthbert had appeared to him in his cell. An earnest desire to visit Durham now possessed him, but his abbot refused permission. Eadwine, not to be frustrated, went without leave, and we have the following extraordinary account of his expedition:—

"I then took my own counsel, and went thither north, and Bishop Egelwine received me with worship; and God and the saint granted me that I washed him with my hands, and combed his head with a comb, and sheared his hair with shears, and clothed him all with clothing, and took from him his old clothes; some I left there, and some I have here."

It is pretty evident from this that Eadwine was the donor of Bishop Frithestan's robes, and not Athelstan. A monk of Winchester would be much more likely to have access to them than the great king himself. Athelstan surely would have given new vestments, and not those which had just been worn by another prelate and still bore his name.

Next to the cathedral the great point of interest in Durham is the castle, ample in proportions, and magnificent in situation. In early times it was more a fortress than a palace, and for many a long century played a conspicuous part in the history of the North. The view of the building from the railway station on the crest of the opposite hill cannot easily be matched. But the Castle of Durham is not alone in the county. Few districts of England can show such noble baronial edifices as the castles of Brancepeth, Raby, Lumley, and Hylton, to say nothing of Barnard Castle, which, unhappily in ruins, still proudly dominates the town and sparkling river below.

Mr. Boyle in his account of Houghton-le-Spring mentions the chantry chapel of Henry Gallow. He will find a more precise reference to it in 'Test. Ebor.,' iii. 281–2. At p. 668 he refers to Denton Hall as if it were still in existence. That fine Jacobean mansion of the Tongs was pulled down some years ago by a Duke of Cleveland, and cattle-sheds were erected in its place. We trust that the striking hall at Sledwisch, which Mr. Boyle does not mention, has not experienced a similar fate.

Mr. Boyle has attempted a glossary of some of the place-names in the county, which seems to us to require considerable revision. This is always a dangerous subject to take in hand. We should have liked also to see more references and authorities given. Whenever large quotations are made, even in a translated form, the author should state the source from which his information is derived. In another edition, which is

sure to be required, these suggestions can be easily attended to; and a few illustrations here and there would be a valuable and useful addition.

The Original Mother Goose's Melody as issued by John Newbery, of London, circa 1760; Isaiah Thomas, of Worcester, Mass., circa 1785; and Munroe & Francis, of Boston, circa 1825. Reproduced in facsimile, with Introductory Notes by William H. Whitmore. To which are added the Fairy Tales of Mother Goose by Perrault. (Boston, U.S., Damrell & Upham; London, Griffith, Farran & Co.)

WE should have thought that MM. Lefèvre, Deulin, and Lang had said all that there was to be said about Perrault, but the last word comes from America, and is spoken by Mr. Whitmore, who has edited the latest edition of 'Mother Goose's Melody' (why not "Melodies"?) as issued by John Newbery, of London, circa 1760, and pirated by Isaiah Thomas, circa 1785 (the vagueness of the dates points to the total destruction of these editions). To 'Mother Goose's Melody' are added—we know not why, except that they were published with the sub-title of 'Contes de Ma Mère L'Oye'—Perrault's eight admirable stories, which are supposed to have had the benefit of youth for their writer, and age for their reviser. Perrault's young son took them down from the narration of his nurse, and thus preserved for us some fragments of genuine traditional utterance which keep their age for ever green; and Perrault himself pruned and shaped them a little, or possibly was after all the sole agent of their preservation. If so, the little book to which he put his son's name, because being an Academician he was ashamed to put his own, secured for him an immortality which he would never have otherwise obtained. It is odd that a man who did so many things well should now be only remembered by these fairy tales and by the fact that he made such a good speech of thanks on his admission to the Academy that it was considered to have added a grace to the proceedings, and ever since that time speeches have been required.

Mr. Whitmore seems to think that in this edition he is giving us something new. "I trust," he says, "that my readers will agree with me that this version retains much of the simplicity, directness, and force of the original French." It certainly does. It is a very good and accurate translation, but it is one with which most of us are familiar, being neither more nor less than a reprint of the translation made in 1729 by Robert Samber, gent., for J. Pote, which went through many editions, and was done with so much conscientiousness that when the ogress in 'La Belle au Bois dormant' expresses her intention of eating little Aurora with Sauce Robert, Mr. Samber actually gives a recipe for that condiment.

This new version by Mr. Whitmore is reprinted from one published by John Newbery in 1796. We do not, therefore, understand the 1795 on the reprint of the title-page given here; and something should have been said about the omission of 'The Discreet Princess,' which is declared by the title-page to be a new story of the author's.

It is very properly omitted, as it was not by Perrault, but by Mlle. L'héritier. It is, by the way, longer than all Perrault's stories put together, which allows ample space for her beloved "broderie."

Mr. Whitmore's prefaces record many acts of piracy, and much conviction that the great popularity of these books is entirely due to the American editions. We are glad, however, to see that he no longer believes what he once believed—that their very title originated in Boston, Mass.; and that Mother Goose was Mrs. Elizabeth Vergoose (a name which perhaps, owing to certain family characteristics, was apt to degenerate into Goose). Mrs. Elizabeth Vergoose was the widow of Isaac Vergoose, or Goose, and mother-in-law of Thomas Fleet, a well-known Boston printer, who had run away from England in 1712, and is said to have printed in 1719 the full collection of 'Mother Goose's Melodies,' and to have given them that name because his mother-in-law, Mrs. E. Vergoose, often sang them to his children. It seems absurd to imagine that any one can ever have seriously held this opinion. It is doubtful whether Fleet ever brought out an edition of 'Mother Goose' in 1719; but even if he did, the fact of his having had a mother-in-law who was usually called Vergoose, and occasionally Goose, would not in 1719 have made him the author of a title which had been given on the frontispiece of Perrault's 'Contes du Tém passé' in 1697, and speedily became the only name by which the book was really known. It was not even new when Perrault adopted it.

Mr. Lang tells us that it had been used by Loret in 'La Muse Historique,' Lettre V., June 11th, 1650; and M. Deulin, that "Peau d'Ane était alors le maître conte, le conte type, et on disait indifféremment des contes de Peau d'Ane ou de la Mère l'Oye." He proceeds to say that when Louis XIV. was withdrawn from the care of female attendants, what he most regretted was that no one now told him the "Contes de Peau d'Ane," with which the women had always put him to sleep. This, of course, disposes of Mrs. E. Vergoose's claim to be the Goose of Mr. Fleet's title. As for 'Mother Goose's Melody' as he gives it, it is difficult to say whether or no it fulfils its promise of being the original 'Melody' as issued by John Newbery, of London, for it is not easy to see a copy of that work. There is none in the British Museum, and Mr. Whitmore says that the English editions have practically disappeared. Books of this kind have, indeed, a poor chance of surviving the wear and tear of nursery life, and the more they are liked the fewer copies are to be found. Were this otherwise, and were more than four or five copies of the first edition of 'Contes de Ma Mère l'Oye' known, would one bring close on a hundred pounds when by rare chance it appears in the auction room?

In the absence of Newbery's edition of 'Mother Goose's Melody' circa 1760, it is impossible to compare this version with that which it professes to follow closely, but it is impossible that Newbery could have printed:—

Jog on, jog on, the footpath Way,
And merrily mend the Style a,
A merry Heart goes all the Day,
Your sad tires in a Mile a.

"Hent" may be obsolete, but it is Shakespeare, and merry hearts usually prefer jumping over styles to mending them. There are, however, worse deviations from Shakespeare than this. He wrote:—

Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

Mr. Whitmore prints, or reprints, the last line thus:—

Fore the red Blood rains in the winter Pail;
while the line,

Doth set my pugging tooth on edge,
becomes

Doth set my proggng Tooth an edge.

Roundabout Recollections. By John Augustus O'Shea. 2 vols. (Ward & Downey.)

The Still Life of the Middle Temple, with some of its Table Talk, preceded by Fifty Years' Reminiscences. By W. G. Thorpe, F.S.A. (Bentley & Son.)

THE merits and demerits of Mr. O'Shea's book are all his own. It has no connected purpose except that of stringing anecdotes together, but it would be strange if a special correspondent of exceptional experiences, and that correspondent an Irishman, could not make the most of his professional opportunities. We dare not say all his stories are true, but those not obviously quoted are evidently original. And a narrative concerned with such men as O'Donovan, Vizetelly, "Pasha" Power, MacGahan, and others could hardly be dull. Of the possible survival of one of the two first named, the author has given up the lingering hope which he expresses at the outset of the book; but until the publication of Omar Saleh's letter to Emin Pasha, and Lupton Bey's confirmation of it, it was pardonable to cling to the uncertainty.

Of O'Donovan he mentions

"some quaint recollections of his experiences in Asia Minor, during the Russo-Turkish conflict. There was an English correspondent there, who was a bad linguist and a worse horseman, and who did not compensate for these blemishes by a vile temper. A Turkish servant of his was riding on a nag lent by the *Daily News* man. This nag was lively and kept in front, that is alongside of O'Donovan, at a pace that discommoded the novice in the pig-skin. 'Tell that scoundrel to stop,' yelled the journalistic Gilpin. 'He pays no attention to me,' returned the Irishman, laughing in his sleeve. 'Then, by all the Allahs in creation, I'll shoot him!' 'Fire away, by all means, chum,' said O'Donovan, 'only be careful in your aim. Remember, the horse is mine.'"

In another vein:—

"When the day came for O'Donovan to depart for active service in the Soudan, he accepted the order with stoicism, for he was much of a fatalist. 'It is written,' he said, and devoted himself cheerfully to the purchase of a desert kit and other preparations. But there was none of the impatient enthusiasm of earlier missions, for he knew that this Special Correspondent life is not all beer and skittles. Besides, he had a presentiment that he would never again see his own land or people."

With "El Conde de Vizetelli" Mr. O'Shea forgathered in the Carlist campaign of 1875, after previous experience in the Franco-German war. On

"the day of my arrival in Estella.....I was confronted by a burly figure in shirt-sleeves. An immense boina shaded the grey eyebrows, a large scarlet faja or sash enwrapped

the ample girth of waist, and the nether limbs were clad in unmistakable Scotch tweed trousers, over a pair of the orthodox rope *alpargatas* on stockingless feet. The close-clipped grey hair, and the brown weather-beaten vaneer on the arch countenance, puzzled me for a while, and as I gazed and wondered, the cheery voice again sung out—'How's the Cheshire Cheese? How's Billy Brunton? How's everybody?' And then it flashed upon me that this bluff apparition in this out-of-the-way corner was Frank Vizetelly."

How the versatile artist won free quarters by his pictorial appeals to the piety and patriotism of the Navarrese peasants, and how he and an ingenuous young baron were hoaxed into a hostile meeting, which was nearly being taken too seriously for its contrivers, is here related. Of Burnaby also we get a glimpse:—

"Burnaby, conspicuous and self-possessed, was present at this encounter, taking notes in a somewhat exposed position, his man Radford beside him. A shell exploded in perilous proximity. Radford was startled and almost meditated shifting his ground, until his master's eye caught him. 'He's more afraid of me than of the enemy,' was Burnaby's comment."

What seems like a presentiment entertained by the great Guardsman as to the manner of his death is also characteristic. The account of the strange congeries of champions of legitimacy in that hopeless struggle gives a favourable impression of their gallantry in action and generosity as hosts.

Of more peaceful adventures Mr. O'Shea has plenty to record. Two of the best-told incidents are that of the landing on our shores of the blind George V. arousing the fervent loyalty of the old Hanoverian gentleman who was asked whether a royal salute was to be given to the "Duke of Cumberland," and the writer's experiences of the equally devoted Communists. The account of Citizen Landeck's speech and its reception, and the description of the audience, show sympathy as well as observation. But better than the glimpses of kings and presidents (for they are but glimpses, and we learn little more about Grant or the third Napoleon than we knew before)—better than the interview with Barnum, in which, if the writer may be trusted, he lowered the self-complacency of that aggressive and "moral" showman—better also than the comparison of strange nationalities which the last French Exhibition afforded—is the hearty appreciation of the writer for all that is distinctive of his native land. He will not always carry his reader with him, but the spirit is admirable. "What oxygen can be more vitalizing than that modified by the electric action of home?" There are signs enough that Irish wit is not extinct, and the race of jarvies maintain their reputation:—

"As I was stepping out of my hotel, opposite to which there is a cab-rank, a driver ran over, touched his hat, and said, 'All right, here's the car your honour ordered.' 'Don't be deluded, captain,' interrupted a second; 'it was mine you bespoke.' I urged that I had ordered no vehicle; there must be a mistake. 'No mistake at all,' said a third; 'they're striving to cod you, sir. Get away, you bla-guards; do yez think the colonel hasn't eyes in his head? Is it after signing his death-warrant you'd be, havin' him to sit behind such broken-kneed garrans. He'll come with me. Jump up, sir.' I told them I wanted none of them.

'Be aisy, ye unpolished idjeets,' broke in a fourth, taking the pipe out of his mouth; 'don't ye see ye're not wanted? His lordship will do what he always does; he'll walk.' There was no alternative, if I would save my offended dignity, but to hire Jehu number four."

On the other hand, it is sad to learn that Brian Boru is considered at Killaloe to have been only "a raal estated gentleman and kept a pack of hounds of his own," and that a Dublin gossoon believed that O'Connell was famous for "starting the Christian Brothers' schools." The discussion between a young farmer and a priest on foxhunting, and the writer's experience of a practical boycotting at Monasterevan, are gloomy rather than humorous. Another indication of national bitterness is to be seen in the following:—

"Nenagh is in the heart of 'turbulent Tipperary.' I paid a visit of courtesy to the jail. That tenement of woe, in front of which I once saw a man hanged, is now a house of prayer. The voice of praise is heard where the treadmill clanked, the murmur of childhood replaces the jar of the convict's stone-beating hammer, and veiled virgins softly glide along the corridors once vigilantly paced by grim turnkeys. To Mr. Balfour is due the credit of having sanctioned this alteration. 'I wouldn't doubt him,' said Begley, 'to put our holy nuns in prison, and I suppose he manes to keep them there for the term of their nath'ral lives.'"

But we doubt not our author would regard these stories differently. In other matters we do not always agree with his taste. Yet without setting much literary value on his book, we are bound to recognize that whether describing the green-room or the Catholic University, campaigning on the Continent or judging at a beauty-show, recalling the feats of Irish soldiers in the American war or the deeds of our common countrymen, our explorers from Franklin to Lovett Cameron, he shows much generous appreciation of others.

With the exception of the story of Benjamin's ghost, which we should have liked to have seen authenticated by the names of the witnesses, there is little about the Middle Temple in Mr. Thorpe's book. We learn something of the writer's birth, and though he is reticent as a woman as to his age, we must guess from his having heard the tales of Badajos and St. Sebastian from a Peninsular veteran in 1837 that he is about sixty. Though clearly in his anecdote, and although most of his stories are "chestnuts," his lucubrations are fairly amusing.

After a pious vindication of the memory of his ancestor Sir William Thorpe, Chief Justice in 1350, from the strictures of Lord Campbell, he proceeds to tell us of his schooldays at Brompton and Sheffield. At the latter place he heard a piece of description which is really the best passage in the book:—

"The other remarkable man I met at Sheffield was Samuel Wilson, bombardier in the Royal Artillery, who told in his rough way how, at Waterloo, he had taken the wheel off his gun into the square, till the French cavalry had retired, then hurried back to his piece and sent a 'blessing' after them; how they brought ropes and tried to carry off the guns, until the fire of the square shot down the horses; how this went on for hours, until the guns of some eight or ten batteries were all drawn up in a

kind of wedge facing inwards, 'when they seed the French bearskins a-coming, and then they did nothing but fire grape into 'em; and it was nothing else but sponge, load, ram, fire. It was a great sight; they niver took their muskets from their shoulders, but marched straight on when we was a-firing into 'em forty yards off. Whole ranks of them was swept away, but they still went on; just as they passed me, I seed a officer a-leading 'em, his coat all ablaze with goold; he was a tall man, bareheaded; he was like a madman. We was the second battery as they passed, and they still went onnards, we a-mowing 'em down all the time; they only fired once, and that in a weak kind o' way, when all of a sudden they broke and rolled past us, and we had to cease fire, 'cause our own guards was a-driving 'em back.'"

The writer's Cambridge career is not remarkable, save that he migrated from St. John's to Queens', a fact which does not justify him in importing a stale anecdote with regard to Exeter College, Oxford. Of adventures by flood and field we hear much, for he went early to Ceylon, on the coast of which he was wrecked, and to India, where he saw and heard of many of the avengers of the Mutiny. A chapter on merchant life in London succeeds, and the panics of 1825 and 1857 are illustrated:—

"Of smart operations, I only remember one, though they are always in work more or less. By the then rules of the cotton market, the contract had to specify ship, quantity, and marks of packages as well as price. An operator casually noted in the manifest that on a ship (let us call her the Old England) there were but 200 bales 'Northern and Western' cotton, so he bought all the cotton of that quality by that ship that speculators would sell him, and actually secured 14,000 bales before suspicion was aroused. Then, of course, came a fidget, but not a bale could be got to 'cover,' even the 200 being a special consignment. The ship arrived; the buyer put the required amount at his banker's, and 'called' the cotton which did not exist. There was a terrible upset; the sellers were in a hole, and it was only a question of how little would be accepted for differences. The market figure was 7d., the purchasers' 2s., and eventually the matter was arranged in a payment of over 20,000*l.* Of course, the morality of the thing was not thought of for a moment, but it is always a nice question as to which of the two parties broke the golden rule."

The author is now settled in a charming part of Devonshire, of the natives of which he speaks with acrimony. Indeed, we think he is generally desponding in his view of human nature. Stirling of Keir, General Wheeler, Charles Kingsley, and others come in for unpleasant allusions. As to the eponymous chapter, it consists mainly of bar stories which may come with some freshness to the general public. Here is one illustrating a difficulty which lately led to a jury being discharged:—

"This learned judge [Sir Henry Hawkins] is almost the only wit left on the Bench. When applied to, with hand uplifted to ear, by a person seeking to be let off a jury on the ground of deafness, his lips moved in a whisper: 'You may go.' 'Thank your Lordship,' came out at once, but the quick return was: 'Go into that box, sir!' And a very good and attentive jurymen he proved to be."

One wonders why the book was put together: probably Sir William Thorpe's memory, and the ventilation of two small antiquarian discoveries of which the author is proud, had most to do with it.

NOVELS OF THE WEEK.

The Silent Sea. By Mrs. Alick Macleod. 3 vols. (Bentley & Son.)

Helen Trevelyan; or, the Ruling Race. By John Roy. 3 vols. (Macmillan & Co.)

Trust-Money. By William Westall. 3 vols. (Chatto & Windus.)

Fairway Island. By Horace Hutchinson. (Cassell & Co.)

Adieu, Jean. Par Henri Allais. (Paris, Calmann Lévy.)

MRS. MACLEOD has the advantage of a field comparatively unhackneyed, and possesses a style both lively and cultured—a little too much of the latter, perhaps: she speaks too often of *nuances* and "finer issues." But she writes like a lady, and her heroine is well imagined. Doris is prettily described, but in spite of her affection for her mother she is a trifle insipid. There is a strange mining story interwoven in the plot, which serves no great purpose except to show that Mrs. Macleod is thoroughly acquainted with that and other phases of Australian life. *The Silent Sea* itself, the Salt-bush country of South Australia, is powerfully described in its "austere desolation and sterility."

Mr. Roy's story of love, marriage, and vicissitude in India and England reads like an embroidered version of an actual hum-drum life. The narrative is matter-of-fact and occasionally stiff; there is little indulgence in humour, and only a few timid excursions into the domain of pure romance. The second title is intended to cover some fairly long discussions of the mutual relations between rulers and ruled in India, to which a thoughtful reader, willing to be instructed and amused out of the same book, may not be inclined to raise any objection. The adventures of Helen Trevelyan, a colonel's daughter and a subaltern's wife, are told continuously and sympathetically from beginning to end, and some of the chapters are decidedly pathetic. Mr. Roy writes invariably with good taste, carefully eschewing the light vein of many Anglo-Indian novelists, and almost ignoring the existence of the weak-minded men and skittish women whom not a few of these novelists have taught us to look for as a matter of course in the military and civilian society of India. He paints, indeed, a very favourable picture of what he has seen under Eastern skies, and there must be many who will read his book with pleasure.

'Trust-Money' is a story of embezzlement which seems to hurt nobody very much, and which, judged by its results, might almost be regarded as a meritorious action. Mr. Westall writes good honest prose; but the reader who finds himself clearly impressed by that fact will have no difficulty in skipping a few pages here and there. The construction of the plot might with advantage have been a little more defined, especially in the chapters devoted to the love affairs of the heroine, who is inconsistent with something more than the average fickleness of conventional heroines of romance. Olive Lincoln treats her suitors in a rather shilly-shally style; but whether that be her own fault or the fault of her literary creator each particular reader is entitled to decide absolutely and finally for himself.

Mr. Stevenson is responsible for a number of imitations in the compact and concentrated stories of adventure which he has made justly popular. 'Fairway Island' is a good instance of the respectable success in romantic flower-culture to which many a clever literary gardener attains so soon as "all have got the seed." The situation is somewhat too artificial for the series of exciting incidents which are made to grow out of it, and the style of the narrative is what one has been accustomed to look for in stories written back to the sixteenth or seventeenth century. But there is no question that Mr. Hutchinson is vigorous and diverting in the groove which he has selected. His homicidal devices, inseparable from romances of this kind, are peculiarly ingenious and thrilling. Mr. Stacey's four illustrations add to the interest of the volume.

The author of 'Tantine' presents us with a clever, sad novel in 'Adieu, Jean,' a tale of military society in a "well-thinking," but ill-behaving world. There is, perhaps, a shade of purpose in the book—that of attack on French "religious" education: the training received by young men of family and fortune from "the Fathers."

BIBLIOGRAPHICAL LITERATURE.

The Dialogue or Communing between the Wise King Solomon and Marcolphus. Edited by E. Gordon Duff. (Lawrence & Bullen.)—There are two known editions of the 'Dialogue of Salomon and Marcolph' in English: the first was printed by Gerard Leeu, of Antwerp, about 1492; and the second, translated from the French, was issued by Richard Pynson some thirty-five years later. It is the former which Mr. Duff reproduces in facsimile from a copy in the Bodleian, and in many respects it is the more interesting. Between 1492 and 1493 Leeu issued four English works of a popular type, among which the 'Dialogue' occurs. As three of these works were reprints of Caxton's editions, it seems quite possible, although Mr. Duff thinks it improbable, that this 'Dialogue' also was copied from an edition of Caxton now lost. The fact that only one copy is known to have survived of Pynson's edition shows how easily there might be no survivor of an edition of a folk-book of this kind. Mr. Duff mentions four vernacular German editions of the fifteenth century, but there is reason to believe in the existence of more. The twenty-three Latin editions cited by him commence: "Collationes quas dicuntur fecisse mutuo rex Salomon sapientissimus et Marcolphus," "Dialogus Solomonis et Marcolph," or "Salomon et Marcolphus colloquutores," with slight variations. Now the English version commences: "This is the dyalogus or communing betwixt the wyse King Salomon and Marcolphus," which clearly differs from the Latin titles in a rather significant manner, i. e., the reduction of the *sapientissimus* to *sapiens* and the omission of the words *dicuntur fecisse*. Even Gerard Leeu's own Latin version is not entitled like the English, but only "Salomonis et Marcolphi dyalogus." The suggestion, therefore, is that the English translator had not before him any of the Latin editions cited by Mr. Duff. It might at first sight be thought that the translator would not feel any difficulty about altering the "most wise" to "wise," or omitting the words which suggest the fabulous nature of the dialogue. This would not, indeed, be strange were there not a Dutch version the title of which is 'Dat dyalogus of twisprake tusssen der wisen coninck Salomon ende Marcolphus,' or an exact equivalent of the English title. We are forced, therefore, to conclude that there is a closer relation between the Eng-

lish and Dutch vernacular editions than between either of them and the Latin or the German editions at present known to us. Now the only Dutch edition cited by Mr. Duff is also Antwerp, but of date 1501, some nine years later than the English edition. It is, however, most probably only a reprint of an earlier edition, for it seems improbable that Leeu would have printed an English vernacular edition of a book which he had not found by experience to have had a ready sale in the Dutch—unless, indeed, he had behind him the experience of Caxton that the book would sell well in England. Anyhow, we seem forced to conclude that there is either a missing Dutch or a missing English edition of the 'Dialogue,' or more probably still, that there are two missing editions. Further, either the English was translated from the Dutch, or both were translated from a Latin edition, which again appears to have escaped the bibliographers, for only by such alternative suppositions can we reconcile the fact that the titles of English and Dutch vernacular editions agree exactly, and diverge from the known Latin editions. Such considerations may suffice to show that the present bibliographical lists of 'Salomon and Marcolphus' will possibly have to be supplemented, not only on the German, but on the Latin, Dutch, and English sides. The difference between the English and German editions is very considerable; thus, while the German compares Marcolph's hair to the prickles of a hedgehog, and asserts that his wife had a beard like a goat, the English makes Marcolph's hair like the hair of a goat and forgets to mention his wife's beard. The pedigrees, too, of Marcolph and Polycana differ in the English and German versions, and can hardly have had the same Latin original. We believe that some study of the English of Leeu, the Dutch of Eckert von Homberch, and the Latin of Leeu, all Antwerp editions, would have enabled Mr. Duff to tell us something more definite as to the parentage of the English edition, and perhaps have led him by a somewhat circuitous path on to the track of a missing Leeu or Caxton. The introduction is fairly adequate, although in considering the name of Marcolph reference might well have been made to Jakob Grimm's assertion that it is a name of abuse in Hebrew, and then the matter further investigated. Some notice might also have been taken of the numerous German writers who have treated more or less at length of this folk-book. The facsimile itself is excellently done, and is followed by a version in Roman type. The whole is a capital specimen of what the Scottish presses can now achieve.

Incunabula Biblica; or, the First Half Century of the Latin Bible: being a Bibliographical Account of the Various Editions of the Latin Bible between 1450 and 1500, with an Appendix containing a Chronological List of the Editions of the Sixteenth Century. By W. A. Copinger, F.S.A. (Quaritch.)—The first title of this work does not very accurately express its contents, as the book deals only with the Vulgate, and not with the early vernacular editions of the Bible. For the student of folk-history and for the philologist the latter have far greater interest, and for the typographer it is chiefly the editions of the Vulgate anterior to 1475 which are of primary importance. Evidence of this may be found in the fact that whereas an Augsburg or Nürnberg pre-Lutheran German Bible in good condition may cost 30*l.* to 40*l.*, knowledge and patience will enable the collector (who does not buy in the English market) to pick up nearly all but the first thirty Vulgates at an average of a very few pounds apiece. Among those first thirty Latin Bibles, however, are the most valuable books extant, not only from the standpoint of the sale-room, but from that of the history of early printing. While bibliographical and typographical students are content to study such incunables in the great national libraries, the book *dilettanti* are ready to pay thousands of pounds for them in the

sale-room, presumably as investments and ornaments rather than as material for study. There are undoubtedly textual problems concerning the early printed Vulgate, but they have a more or less limited interest; the more important textual problems lie further back in manuscripts of a much earlier date; it is the type, the method of printing, the printer, which prompt our investigations. On the other hand, with the early vernacular translations it is the text, the wide treasury of disused words and phrases, the spirit of the people evidenced in its language, which interest us in the first place, and the typographical value is secondary. Here we cannot fall back on manuscripts, for they are few and far between, and the printed versions diverge considerably from the early manuscripts, and in dialect and other respects from each other. Mr. Copinger thinks the value of early printed Latin Bibles must tend to rise, and in the preface to his work he specifies reasons for its doing so. These are undoubtedly valid for perfect copies of some few famous editions, but the average price of the great mass of fifteenth century Latin Vulgates does not seem to have sensibly increased in the last fifteen years, and we doubt whether the *dilettanti*, who create book values, will ever take a fancy for a forty-seventh or eighty-third Latin Bible, as they do for a first, third, or fifth. We have been treating these Bibles so far very much from the commercial standpoint, but then Mr. Copinger makes considerable point of stating the catalogue prices of all editions that he can, and a considerable portion of the preface is occupied with the like information. Whether these prices—chiefly drawn from the catalogues of Cohn of Berlin, Rosenthal of Munich, and Quaritch of London—are always those of the cheapest market is, of course, an open question. Passing from this side of Mr. Copinger's work to that which has more interest for the scholar, we note the very complete list of fifteenth century Vulgates which he gives. While Hain enumerated 106 editions and 3 spurious ones, of which total he had seen 72, Mr. Copinger enumerates 124 and 14 spurious ones. As 68 of these are in his own collection, and many not in his collection are either in the British Museum or Bodleian, we may assume that he has personally inspected the great majority of the 124 editions enumerated by him. From the text we gather that he has seen all but some 20 to 25 editions. (A copy of Mr. Copinger's "supposititious edition" (f) is stated by Hase to be in the Town Library at Nürnberg.) The collations he gives will be of value in the identification of various editions, and it is as a contribution to bibliography that the work will prove of greatest value. Mr. Copinger has not discussed at length vexed questions of typography, nor does he enter into investigations on the "natural history" of types. Nevertheless, the fifty-four plates which accompany his volume will render it of very considerable interest to the typographer. The section devoted to each Bible is followed by a list of bibliographic and typographic references. These might have been made somewhat more ample, had the author included monographs on the works of individual printers; thus Koberger, Jenson, and Zainer might have received fuller notice, while recent German typographic facsimiles might have been cited. An appendix gives some historical account of the sources of the Vulgate version, and cites the excellent words of Horne: "Although the Latin Vulgate is neither inspired nor infallible....yet it is allowed to be in general a faithful translation, and sometimes exhibits the sense of Scripture with greater accuracy than the more modern versions...." As Mr. Copinger himself remarks, it was a translation made before Catholic or Protestant controversies had arisen to give the bias of party zeal to translators. In addition to this historical sketch the appendix contains a list of

438 Latin Bibles of the sixteenth century, a work on which, as well as on later editions, Mr. Copinger tells us he has already written. We hope it may be published, but we fear that even an appreciation of the Vulgate at its right value would scarcely suffice to excite interest, except in the most limited circle, for sixteenth century, to say nothing of seventeenth and eighteenth century editions. On the whole, although it might be possible to find fault with Mr. Copinger's labours, his volume will take its place at once as a work of reference, useful alike to bibliographer and bookseller, with a definite, but less wide interest for the typographer.

Contributions towards a Dictionary of English Book-Collectors. Part I. (Quaritch.)—The first part of 'A Dictionary of English Book-Collectors' promises well for the complete book, if the other parts are as ably written. It contains notices of two collectors: Thomas Cranmer, Archbishop of Canterbury, and Bilibald Pirkheimer, the friend of Dürer. A large part of Cranmer's library came into the hands of the Earl of Arundel, and through him to Lord Lumley. At the latter's death they were bought by Prince Henry, son of James I., and thus, being part of the Royal Library, are now in the British Museum. It is hardly possible to estimate the amount of searching required to make such a list of the books as is here given by Mr. Burbidge, for not only has the British Museum been explored, but many of the less accessible libraries also. We are told where each book is preserved, and of such as are in the British Museum the press-marks are given. The whole article leaves little to be desired, and is an example of most painstaking and careful research. The second article, on Bilibald Pirkheimer, is hardly so exhaustive, and the list of his books seems confined to such as were sold by the Royal Society in 1873. Three excellent facsimiles accompany the article: Dürer's portrait of Pirkheimer and his two book-plates, one of which at any rate was designed by the same master. In a prospectus of the undertaking at the end of this part the publisher appeals for assistance to any in possession of materials and information, and it is to be hoped that such aid may be given freely, for without it it would be impossible to complete so laborious a work in a way worthy of the subject.

THEOLOGICAL BOOKS.

The Church in Victoria during the Episcopate of the Right Rev. Charles Perry, First Bishop of Melbourne. By George Goodman, M.A. (Seeley & Co.)—Few men could be more fitted to deal with his subject than Mr. Goodman, associated as he was from an early date with Bishop Perry, and provided as he was with materials for his work by that prelate; he had thus abundant facilities, and well he has used them. It has been with him a labour of love, and, if he has not produced a work of interest for general readers, he has been able to leave a record of the greatest value not only to those who were conversant with the facts in Australia, but to numbers in England who have watched the growth of the colonial episcopate and the extension of the Anglican Church throughout the most progressive portions of the world. Bishop Perry was well described in a sermon on his death as

"one of the most clear-headed men, and, I may add, clear-hearted, that I have ever known in my life; one of the purest, simplest, most straightforward and uncompromising characters that it has ever been my privilege to be associated with—always courteous, always considerate of others, yet perfectly unswerving in the discharge of duty or the maintenance of truth."

The development of the Church under him during the period from 1848, when he assumed the charge, until 1876, when he resigned, is thus described:—

"If we consider the increase of the clergy from 17 to 129, in that of the churches from 6 to nearly

200, together with the large increase in the number of parsonages that has taken place since the discovery of the gold fields in 1851, i.e., in less than twenty years, and if we consider further the general character of our parochial clergy, and the annual amount raised by our laity (upwards of 60,000*l.*) for church purposes, we have reason to thank God for his goodness and to take encouragement for the future."

The work had become so great that the diocese itself had to be divided, and the bishopric of Ballarat was founded. A further subdivision has been already planned, and the see of Sandhurst will soon be established. Mrs. Perry's diaries form not the least readable portion of this volume. They give a vivid idea of the journeys of a bush bishop and of other travellers before the introduction of railways. We are inclined to think that too much stress has been laid by Mr. Goodman on the success of Bishop Perry's Church legislation. It is true that Victoria and Canada are the only colonies in which Church synods have been created by Acts of Parliament, and that in others such sanction was refused; but on the other hand the same objects have been effected by what has been termed a "consensual compact," without the intervention of the legislature, and some of the synods prefer such a basis, which seems to be more in unison with the ecclesiastical views prevalent at the present time.

CANON MEDD has edited for the Christian Knowledge Society *The Greek Devotions of Lancelot Andrewes, Bishop of Winchester*. He has had the advantage of basing his text on a MS. which appears to have been given by the bishop to Laud. Canon Medd thinks it is in the bishop's handwriting. The preface contains some valuable bibliographical information, but the Canon's style is unnecessarily affected.

THE more the apocryphal books of the Old and the New Testament are investigated, the nearer we shall be to the history of early Christianity. Students will therefore be thankful for the minute and learned edition of the 'Testament of Abraham,' by Mr. Montague Rhodes James, M.A.—*Texts and Studies: Contributions to Biblical and Patristic Literature*, Vol. II., No. 2 (Cambridge, University Press). Not only the relation of our apocalyptic book to the Apocalypse of Paul, but also the 'Testament of Isaac' (which is treated in an appendix by the Rev. W. E. Barnes, fellow of Peter College), strongly points to a connexion with the 'Didache' and the 'Testament of the Twelve Patriarchs.' There is more than that. Mr. James calls attention in the preface "to the occurrence of the weighing of souls as a feature in the process of judgment, to the suggested influence of the 'Testament of Abraham' upon the 'Vision of Thurchill,' and to the description of the Angel of Death." The apparatus critics of Mr. James's edition is, as we should naturally expect from him, based upon the best manuscripts (which are fully described) of the two recensions, to which is added a Latin translation of the Arabic text, compared in parallel columns with A and B, also in Latin translations. The literary contents of the 'Testament' are fully, if not exhaustively given in the chapters headed the "History of the Book," its "Influence on Latin Literature," and "The Christian Element of the Book"; and the theology, if we may employ this expression, is expounded in the parts headed "Thanatos," "The Angelology and Demonology of the Testament," "The Speaking Tree," "Abraham's Unwillingness to Die," "The Weighing of Souls," "Abraham's Bosom," and "The Patriarch in Paradise." We believe that the theological portion of the book is entirely due to Christian hands, since there is scarcely a trace of the work in early Rabbinic literature. Mr. James adds copious and suggestive notes. "The Testaments of Abraham, Isaac, and Jacob" consist of Arabic extracts translated by Mr. Barnes and revised by Prof. R. Smith, whilst a detailed analysis of the Arabic version,

together with a statement of its relation to the Greek, is given in the introduction. The volume concludes with two useful indexes, one of Greek words, and the other to the introduction and notes. The Cambridge series seems to be more successful than the 'Studia Biblica' of Oxford.

OUR LIBRARY TABLE.

MRS. ALEXANDER IRELAND, well known for her enthusiastic biography of Mrs. Carlyle, has issued a volume of *Letters of Geraldine Enders Jewsbury to Jane Welsh Carlyle* (Longmans & Co.). They date from 1841 to 1852, and were written when Miss Jewsbury was living mostly at Manchester. As might be expected from the writer, they are warm-hearted, lively letters, and show the strong affection that subsisted between the two ladies; but they cannot be said to contain any particularly striking passages. The following mention of Mr. Froude as "a very nice, natural young man, though rather like 'a lost sheep' at present. He has only been used to the Oxford part of the world, so that sectarians and unbelievers are strange to him," and one or two references to Emerson, whom Miss Jewsbury did not care for at first, and who seems to have been a little afraid of her, are the chief exceptions. Mrs. Ireland has perhaps concealed some other remarks of interest through the conscientious way in which she has substituted blanks for proper names; but she deserves great credit for the careful manner in which she has performed her editorial task. The only slip we have detected is that of killing the venerable Lady Llanover.

THE Leadenhall Press publish a pleasant little volume, *Tricks and Tricksters*, by Mr. Joseph Forster. The stories profess to be those of a skilful solicitor about the swindlers of various kinds whom he has met in the course of business. They are well written and decidedly bright, and the central conception of the "lawyer" is lifelike. This man—good, but professionally not over-scrupulous towards his opponents—is a capital type of "attorney," and many of Mr. Forster's readers will wish they knew his lawyer in order that they might transfer their business to him from firms on the surface more, but in fact less, virtuous.

MR. W. S. MILLER's volume on *The School of Musketry at Hythe* (Clowes & Sons) is of some professional interest. Concerning the gradual growth of the School of Musketry and the system of instruction much information is furnished. From the nature of the subject, however, it is probable that this work will have but small circulation. Indeed, its title might with accuracy be given as 'Album of the Hythe School of Musketry, with Explanatory Notes,' and we scarcely think that it was worth while to spend so much money on it.

By Hook and by Crook, by Fraser Sandeman (Sotheran & Co.), is the latest addition to the growing literature of fish and fishing. As its author remarks in the preface, no literary or artistic merit is claimed, nor could such claim, if made, be supported. Nevertheless the book is sure to interest anglers, for the descriptions of disaster and of success are evidently from nature, and these are accompanied by much sound advice. Mr. Sandeman after considerable experience prefers the spliced Castleconnell rods for salmon fishing; others equally experienced detest them, the truth being that the make of rod which a person fancies is mainly a matter of education; and, moreover, the rod best suited for one river is not necessarily the best for another. This is curiously illustrated by the patterns in favour in various localities. Thus for the Tweed and similar waters no rod is more agreeable and less fatiguing to handle than what we may call the old Scotch style as made by Forrest of Kelso. In contrast with the rods made by Enright of Castleconnell, it was built thick in the butt and tapered to a fine top. For

the Aberdeenshire Dee and Don the rods made by Duguid of Aberdeen and Blacklaws of Kincardine O'Neil, more supple than the old Scotch and less top-heavy than the Castleconnell, are excellent; and again a somewhat different make is in favour on the Ness and Spey, to suit the peculiar cast required, specially in the last-named river. There is, however, a fashion in rods as in other things, and the old Scotch make is now comparatively little used. Mr. Sandeman has much to say about salmon-flies, and gives elaborate directions for tying some patterns with which he has had success. His remarks, too, about the length of line to be used and about wading may be commended. He seems rather partial to that practice, which, like throwing a long line, should only be adopted when absolutely necessary. We have seen waders rush in where fishermen would fear to tread; standing where their flies should have been, they succeeded merely in spoiling sport for those who followed. In the matter of anecdote, though some of the adventures are remarkable, they bear the stamp of being genuine; moreover, have not anglers, like poets, a certain licence? The book is a handsome volume, with ample margins, good type, and numerous illustrations, of which, unfortunately, the full-page plates are imperfectly bound: in the copy with which we have been favoured several are already loose.

MR. PHILIP MENNELL'S *Dictionary of Australasian Biography*, published by Messrs. Hutchinson & Co., is an excellent piece of work. It comprises notices of eminent colonists of Australia and New Zealand, including Britons who have held official positions in the South Sea colonies and then returned to the mother country, from the inauguration of responsible government in 1855 down to the present time, and of the dead as well as of the living. The proportional lengths are fixed with judgment, and we have not detected sins of omission. That much of the material must have been obtained from private sources accounts for the rather dry nature of some of the biographies, as, for example, that of the present or second "Bishop Selwyn," whose school career, famous in the rowing world, is not named, and whose third class at Cambridge is chronicled while his fame as stroke of the University crew is concealed.

Of the new editions on our table, books by Mrs. Oliphant form a considerable proportion. A neat edition in one volume (somewhat small type) of *The Railway Man and his Children*, and a capital reprint, also in one volume, of *The Marriage of Elinor*, come to us from Messrs. Macmillan.—Messrs. Blackwood have republished in similar form two other works of the same accomplished writer, *The Story of Valentine and his Brothers* and *Katie Stewart and other Stories*, which also deserve to be widely read. The latter firm forward a welcome reprint of Mr. Hamerton's clever tale *Marmorne*.—*Macloed of Dare* has been added to the neat reissue in half-crown volumes of Mr. Black's novels which we owe to Messrs. Sampson Low & Co.—A handy reprint of Mrs. Banks's *Glory* has been brought out by Messrs. Griffith & Farran, who have also reprinted Miss Marryat's tale *A Fatal Silence*.—Mr. Heinemann has produced a very handsome edition of *The Gentle Art of making Enemies*, which has had the advantage of being revised by Mr. Whistler.—*Count Robert of Paris* all but completes the excellent sixpenny edition of the "Waverley Novels" issued by Messrs. A. & C. Black, who also send us the first instalment of a new edition called "The Dryburgh," nicely printed and of convenient shape. The glossary is an excellent feature of this edition. Of the illustrations the frontispiece is about the best; most of them are disappointing.—Mr. Benham's excellent selection from *The Letters of William Cowper* is the latest addition to the cheap reissue of the "Golden Treasury Series" of Messrs. Macmillan.

WE have on our table *Political Pamphlets*, edited by G. Saintsbury (Percival).—*Modern French Series: Une Aventure du célèbre Pierrot*, by A. Assollant, edited by R. E. Pain; *La Cigale chez les Fourmis*, by E. Legouvé and E. Labiche, edited by W. H. Witherby (Percival).—*Reincarnation*, by A. Besant (Theosophical Publishing Society).—*The Silver Domino* (Lamley & Co.).—*Esquisses du Tout universel*, by Jacob (Lausanne, Viret-Genton).—*Vicaires et Comtes d'Afrique*, by A. C. Pallu de Lessert (Paris, Picard).—*Bulles de Savon*, par C. V. Boys, traduit de l'Anglais par Ch. E. Guillaume (Paris, Gauthier-Villars).—*Les Artistes célèbres: Charlet*, by F. Lhomme (Paris, Librairie de 'L'Art').—and *La Caisse d'Épargne de Paris*, by E. Bayard (Hachette). Among New Editions we have *An Italian Conversation Grammar*, by N. Perini (Hachette).—*Auf verlorenem Posten und Nazarena Danti*, by J. v. Dewart (Williams & Norgate).—*Australian Essays*, by F. Adams (Griffith & Farran).—*The Fair Maid of Taunton*, by E. M. Alford (Seeley).—*Jack's Father*, by W. E. Norris (Methuen).—*Up Stream and About Town*, by a Boating Man (Digby & Long).—*Kingston's The Three Admirals* (Griffith & Farran).—and *The Fatal Duel*, by H. Conscience (Hodges).

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FROM "STRATFORD-ON-AVON":

A SONNET-SEQUENCE.

IX.

DEATH AND THE GHOULS.

DEATH spake to Life, whose ghouls stood fang'd for prey:

"The dead man here," said he—"while Avon ran

Unconscious of its glory—grew to man And led a bride through Shottery flowers one day;

Then, Fortune's finger beckoning him away, Vanished from mead and stream, and then began Shakespeare's great part 'mid London's poet-clan—

Shakespeare's great part in Man's great phantom-play:

Held it against all strivers—left the strife—

Lived here, a phantom-farmer as before—

Lived here, or dreamt he lived, with phantom-wife, And died. Give this thy ghouls for gossip-lore:

Death bids them pause at one dead poet's door: Death sets the seal of God on Shakespeare's life!"

THEODORE WATTS.

THE CAREER OF TOM PAINE.

October 16, 1892.

WITHOUT any intention of appealing from the general judgment of the *Athenæum* (October 15th) on my 'Life of Paine,' I beg indulgence for the correction of an impression which one part of it has made on my reviewer. "The dislike which Mr. Conway appears to entertain for Washington, because he was no blind enemy of England, is mild compared with that which he manifests for Gouverneur Morris." I greatly honour Washington, but would not had he been a blind enemy even of his contemporary England. (The England of to-day I love too loyally to identify with the England of a hundred years ago.) "According to Mr. Conway, he [Washington] was censurable in desiring a good understanding with England despite the disapproval of France." The question, however, was not about a good understanding, which all desired,

but about ratifying a particular treaty virtually violating a previous treaty with France, on the strength of which America had obtained from France the means of securing independence. Washington has left on record his motives for reluctantly signing the Jay treaty: by it he would secure the withdrawal of English forces from the six menacing military posts they still held in the North-West; without it the war with England would be renewed. Certainly, as you say, there was nothing "unpatriotic" in signing the treaty. In my biography of Edmund Randolph, Washington's Secretary of State, I have minutely explored the history of the treaty, and could not tell it over again in the 'Life of Paine.' In that previous work, while regarding the President's fears as mistaken and his action wrong, I have proved that he was animated not only by patriotism, but patriotism very costly to himself; for by signing the treaty he lost most of his old friends—Madison, Jefferson, Monroe, and others—and largely forfeited the confidence of his own State.

Had I not felt a good deal of sympathy with Paine (albeit disagreeing with many of his views), I should not have given several years to the study of his career. My notion of a conscientious biography is that such sympathy should in no case lead to the suppression of any adverse fact, and I have brought to light some things unfavourable to Paine which none of his enemies had discovered. I admit it were a grievous fault to try to raise Paine by depreciating others, and I cannot see that this has been done in the exposure of Gouverneur Morris. Surely it could not affect the reputation of Paine that Morris made a false representation to his Government about his imprisonment. Not Paine's at all, but Washington's, is the reputation needing defence. For nearly a hundred years, and in more than a hundred pamphlets and orations, Washington has been accused of abandoning to prison and the peril of execution a man whom he acknowledged at the time to be an American citizen, and a man whose services to America he had repeatedly and publicly extolled. That charge had never been answered. It is now proved by documents in the State archives of France and America—documents easily accessible, by my references, to any who doubt their trustworthiness—that the American Minister in Paris wrote to his Government that he had reclaimed Paine as an American citizen, but the French Government had refused to give him up; whereas what he had really written to the French Government was the letter I have printed—a letter declaring Paine no American citizen at all, and disclaiming any jurisdiction concerning him. Whether Paine was an American citizen is not to the point: Washington so regarded him, and died in the full belief that his minister, Morris, had really fulfilled his official obligations to Paine. My own prepossessions, and my relations with some of the descendants of Gouverneur Morris, made it a painful thing to publish those documents. It was not done in the interest of Paine's memory, but in justice to that of Washington, and for the truth of history.

MONCURE D. CONWAY.

HARRISON AINSWORTH.

I HOPE you will allow me to correct some egregious misstatements made by the authoress of the 'Gossip of the Century' in respect to my cousin, the late W. Harrison Ainsworth. In the first place, he was not precisely of "humble origin." The family is of an old Lancashire stock and among the landed gentry, Spotland being still in the family possession. W. Harrison Ainsworth's father, Thomas, and James his brother, were both at the head of their professions in Manchester, and part founders of many existing institutions and charities. W. Harrison Ainsworth's education was not

"imperfect." He was, with many another distinguished man, brought up at the Manchester Grammar School. He was apprenticed to his father, a solicitor, but that does not imply "drudgery." As to his imitating Count d'Orsay, I have heard it put in a reverse position. As to a "dazzling white shirt decorated with jewelled studs," I have the authority of one of his daughters to say that he never possessed the latter. What is of more importance to the family is the statement that he only married late in life. His first marriage was contracted before he was twenty-one years of age. That he died "a broken-down, venerable, miserable, snow-headed old man" is altogether a gross misrepresentation. I, as a trustee to his daughters, can testify to the contrary as far as the first misstatement is concerned. The notice of the still popular writer is, indeed, altogether characterized by feminine malice. He was anything but "superficial" in his writings; he was most careful in his style, and would refer to almost every available document or old book for his materials. His researches for 'Windsor Castle' and the 'Tower of London' would alone warrant a title to being a ripe archæologist. I have known him, as in following the footsteps of the hunted King Charles II., trace every inch of the ground. As to "self-consciousness" and "want of refinement in his manners," such aspersions are too contemptible to merit contradiction. WILLIAM FRANCIS AINSWORTH.

AN EARLY FRENCH ESTIMATE OF TENNYSON.

THE end of a great career tempts us to recall its beginnings, and many who are just now referring to the contemporary reviews of Tennyson's earlier volumes may readily miss one of the most interesting—that dealing with the 'Poems' of 1842, which was contributed to the *Revue des deux Mondes* by M. E. D. Forgues. "Old Nick" (as he was commonly styled by his colleagues of the Parisian press) did much to introduce good English and American literature to his countrymen. He translated—to name only one or two among many notable books—'Jane Eyre,' Macaulay's 'Essays,' 'The Scarlet Letter,' and 'Elsie Venner,' but his elaborate review of Tennyson, illustrated by several translations, preceded all these complete renderings.

After a rapid glance at the history of English poetry from Wordsworth to Keats, M. Forgues bids us pause at the latter name if we would understand Tennyson. He does not mean that Keats has been directly imitated by the new school, as Byron had been by so many of his contemporaries and immediate successors, but maintains that from Keats and Shelley and Coleridge the English poetry of the forties certainly emanated; or rather, as he alternatively puts it, that from these three poets "the Taylors [Henry], the Brownings, and the Tennysons" have learnt that, besides the old cosmopolitan regular and erudite poetry, there exists another kind, more native and more individual, in which imagination plays the principal part. The indebtedness of Tennyson to Keats in particular M. Forgues endeavours to illustrate by placing Tennyson's 'Mermaid' and 'Merman' side by side with the passage in 'Endymion' (Book iii.) beginning—

Far had he roamed
 With nothing save the hollow vast, that foamed
 Above, around and at his feet, &c.

In each he discerns the same inspiration and the same manner; while in the works of both poets he finds the two leading tendencies which are characteristic of contemporary English poetry—a return to the Elizabethans and a reliance on individual inspiration, together with free indulgence in individual caprice. The part which Keats had in the formation of Tennyson was not then elaborated for the first or for the last time, but we know that Tennyson himself categorically refused to own Keats as his master.

The French critic did not overlook what he describes as the host of secondary influences—

French, German, and classical—which modified the general tendencies, and remarks that so composite and so complex had English poetry and English literature in general become that translation had grown more and more difficult. It has been found possible, he says, to translate Byron, Southey, and Crabbe—even, to some extent, Coleridge and Wordsworth; but Ruskin's 'Modern Painters' defies the efforts of the most skilful, while Tennyson must lose in translation the exquisite *nuances* which are the foremost merit of his compositions. M. Forgues does not look upon untranslatableness as a merit—far from it. It is a note of insularity; and in illustration he contrasts Voltaire with Jean Paul, Scott with Dickens, Cervantes with 'Hudibras' Butler, adding that as with the romancers so is it with the poets. He compares the translators of Coleridge and Keats and Tennyson to engravers, who toil in vain to reproduce in black and white the rich colours of the brush; but maintains that they should not seek in vain for what can be reproduced—form and idea, vigorous drawing, harmony of composition. It does not seem to have occurred to M. Forgues that the deficiency may sometimes be in the engraver. Tennyson, he goes on to tell his readers, is only a creator of details of style, a discoverer of words rather than of ideas, and he adds that if the voluptuous melody and refined archaisms be taken away from his verses little remains. He accuses the English poet of sacrificing everything to lyrical effect, and of diffuseness; and while he directs admiring attention to the exceptionally swift and concentrated action of 'The Sisters,' he laments that the drama fails to impress him with reality. The sister who speaks seems to him to be relating not that which she has done, but that which she would have liked to do. But he grants freely that Tennyson is an artist, possessing an impressive mind, and extraordinarily gifted with the power of transmitting his impressions. Tennyson is not, however, a thinker or a philosopher, and it seems doubtful if he seeks a meaning in the phenomena which impress him. He seems to claim to be merely a passive interpreter, a mirror, a sculptor and painter in verse. The moral of 'The Day Dream' is the moral of himself.

Bulwer's dislike and Dickens's liking for Tennyson's poetry are both natural enough—the former is a cosmopolitan student, the latter essentially and exclusively English. Between Dickens's prose and Tennyson's poetry there is a strong affinity and even resemblance; and we are asked to compare the account of Nelly's funeral with 'New Year's Eve' and the 'Dirge.' M. Forgues concludes by asking himself, What has Tennyson to bestow on Frenchmen and French letters? He answers, Very little. In spite of the passing allurements of Chateaubriand and his brilliant successors, Frenchmen will always cling to Racine and "correctness," and are thus safe from permanent contamination by the misty irregularities of Germany and England. All that is best in Tennyson they already possess in the poems of De Vigny and of Sainte-Beuve.

With one exception all M. Forgues's translations of Tennyson's poems are in prose, and in general they are as faithful and spirited as such productions may be. The exception is the following free rendering of a stanza in one of the songs in 'Audley Court':—

Voyager, l'arme au poing, de muraille, en muraille,
Trepasser pour six sols sur un champ de bataille,
Reposer inconnu, dans un fossé sanglant,
C'est le sort du soldat: je veux vivre autrement.

In the translation of 'The Sisters' there is exhibited a little piece of prudery which would have delighted Miss Pinkerton. The ending of the third stanza is rendered: "Et après le souper, l'un près de l'autre, il posa sa tête sur mes genoux. Oh! le comte, il était si beau!" And to the words italicized this foot-note is appended: "On a bed: naïveté Shaksperienne, qui n'est en Français ni tolérable ni tolérée!"

The lines in 'Godiva,'—

With twelve great shocks of sound, the shameless noon
Was clashed and hammered from a hundred towers,

are thus amusingly rendered: "Puis, avec un grand bruit, à douze fois répété, l'heure innocente de midi vibra sous le marteau de cent beffrois"; and there is also this curious foot-note: "Shameless noon,—le midi, qui rien ne souillait—Allusion à la religieuse observance des ordres donnés par la comtesse. Nous voulons que cet exemple, pris entre mille, atteste l'elliptique liberté de ce style à part."

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the third part of a list of the names which it is intended to insert under the letter O in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Oram, Edward, landscape painter, fl. 1810
Oram, William, landscape painter, fl. 1748
Orbithus, Abbot of Westminster, 616
Orcheyrde, William, architect of Magdalen College, Oxford, fl. 1485
Ord, Craven, antiquary, 1758-1832
Ord, Sir Harry St. George, colonial governor, 1819-1885
Ord, Robert, Chief Baron of Scottish Exchequer, fl. 1770
Orde, Sir John, Bart., admiral, 1751-1824
Orde-Powlett, Thomas, 1st Lord Bolton, 1746-1807
Ordericus Vitalis, chronicler, 1075-1143
Ordgar, English noble, 1097
Ordish, Robert M., engineer, 1886
O'Reilly, Alexander, Spanish general, 1722-1794
O'Reilly, Andrew, Austrian field-marshal, 1740-1832
O'Reilly, Edward, Archbishop of Armagh, 1606-1669
O'Reilly, Edward, Irish writer, fl. 1820
O'Reilly, Hugh, historical writer, 1694
O'Reilly, Miles, miscellaneous writer, 1829-1868. See Halpin or Halpine, Charles Graham.
O'Reilly, Montagu, admiral, 1822-1888
O'Reilly, Philip, Irish rebel, fl. 1641
Orem, William, historian of Aberdeen, fl. 1702
Oresme, Nicholas, writer, fl. 1378
Orford, Robert, Bishop of Ely, 1309
Orger, Mary Ann, actress, 1788-1849
Oriel, Lord, 1740-1828. See Foster, John.
Orivalle, Hugh d', Bishop of London, 1085
Orleton or Orleton, Adam, Bishop of Winchester, 1345
Orna or Ormin, writer of 'Orminium,' 1250*
Ormanet, Nicholas, datary, 1577
Orme, Daniel, engraver and miniaturist, fl. 1800
Orme, Robert, Nonjuror, 1733
Orme, Robert, historian of India, 1728-1801
Orme, William, Biblical scholar, 1777-1830
Ormerod, Edward Latham, medical writer, 1819-1873
Ormerod, George, historian of Cheshire, 1765-1873
Ormerod, Oliver, polemical writer, 1800*-1826
Ormerod, William Piers, anatomist, 1818-1860
Ormesby, William de, judge, 1317
Ormond, Sir James, "Black James," 1518
Ormsby, Right Hon. Henry, Attorney-General for Ireland, 1812-1887
Ormston, Sir Roger, scholar, 1504
Ormsby, George, antiquarian writer, 1809-1886
Ormsius, historiographer, fl. 1081
Orphinson, John, divine, 1582
Orr, George, political writer, fl. 1803
Orr, Hugh, inventor, 1717-1798
Orr, John, general, 1752-1836
Orr, William, United Irishman, 1766-1797
Ortelianus, Jacobus Colius, scholar, 1563-1628
Orton, Job, Dissenting minister, 1717-1783
Orton, Reginald, surgeon, 1810-1862
Orum, John, divine, 1436
O'Rourke, Sir Bryan, traitor, 1591
Orwin, Thomas, stationer, 1593
Osa, Bishop of Selsey, fl. 772
Osald, King of Northumbria, 799
Osbaldeston, George, sportsman, 1757-1866
Osbaldeston, Lambert, schoolmaster, 1594-1659
Osbaldeston or Osbaldiston, Richard, Bishop of London, 1764
Osber or Osbyrwn, Wyddel, Welsh baron, fl. 1250
Osbern, Prior of Westminster, fl. 1060
Osbern of Canterbury, hagiographer, 1100*
Osbern of Gloucester, scholar, fl. 1156
Osbert, Bishop of Exeter, 1103
Osbert of Stoke, Prior of Westminster, fl. 1136
Osbert, Abbot of Holyrood, 1141
Osbolton, William, Divinity Professor at Gresham College, 1577-1645
Osborn, Elias, Quaker, 1643-1720
Osborn, Henry, admiral, 1771
Osborn, Peter, Keeper of Privy Purse to Edward VI., 1521-1592
Osborn, Robert Durie, lieutenant-colonel, 1889
Osborn, Sherard, rear-admiral, 1822-1875
Osborne, Sir Edward, Lord Mayor of London, 1591
Osborne, Francis, historical writer, 1589*-1659
Osborne, Francis Godolphin, 5th Duke of Leeds, 1751-1799
Osborne, John, divine, 1618-1685
Osborne, Peregrine, 2nd Duke of Leeds, 1659-1729
Osborne, Ruth, reputed witch, 1750

Osborne, Rev. Lord Sydney Godolphin, philanthropist, 1808-1889
Osborne, Thomas, Duke of Leeds, 1631-1712
Osborne, Thomas, bookseller, 1767
Osborne, William, medical writer, 1736-1803
O-bourne, John, physician, 1595*
Osbirch, King of Northumbria
Osburga, mother of Alfred the Great, fl. 860
Osgith or Oath, virgin and martyr, fl. 7th century
Osgodby, Adam de, Keeper of the Great Seal, 1316
Osgodclapa, Danish noble, 1054
Osgoode, William, Canadian jurist, 1754-1824
O'Shanassy, Hon. Sir John, K.C.M.G., Australian statesman, 1818-1883
O'Shaughnessy, Arthur William Edgar, poet, 1844-1881
O'Shaughnessy, William, general in French service, 1674-1744
O'Shaughnessy, Sir William Brooke, electrical engineer, 1809
Oshere, Ealdorman of the Hwiccas, fl. 693
Oskytel, Archbishop of York, 971
Oslac, Earl of Northumberland, fl. 966
Osler, Edward, author, 1798-1863
Osmund, King of the South Saxons, fl. 765
Osmund or Oswyn, Bishop of London, 811*
Osmund or Osmar, St., Bishop of Salisbury, 1069
Ossred, King of Northumbria, 792
Osrice, King of Deira, 634
Osrice, King of Northumbria, 729
Osrice the Ealdorman, fl. 845
Ossian, son of Fingal, 380*
Ostler, William, actor, 1622*
Ostrith, Queen of Mercia, 697
O'Sullivan, Sir John, colonel in French service, fl. 1747
O'Sullivan, Mortimer, theological writer, 1859
O'Sullivan, Samuel, divine and author, 1851
O'Sullivan Beare, Donnell, Lord of Dunboy, 1542-1618
O'Sullivan Beare, Philip, sailor and author, 1660
Oswal of Oswellaw, Welsh chieftain, fl. 460*
Oswald, King of Northumbria, 605*-642
Oswald of Worcester, writer, fl. 900*
Oswald, Archbishop of York, 992
Oswald the Englishman, Carthusian, 1437
Oswald, George, Glasgow merchant, 1735-1819
Oswald, James, scholar and politician, 1715-1780
Oswald, John, traveller and pamphleteer, 1794
Oswald, Sir John, general, 1840
Oswald, Richard, merchant and diplomatist, 1705-1784
Oswen, John, printer, 1554*
Oswin or Oswini, Prince of Deira, 651
Oswulf, King of Northumbria, 758
Oswulf, Earl of Bernicia, 1016*-1067
Oswy, King of Northumbria, 612*-670
(To be continued.)

LORD TENNYSON.

October 19, 1892.

LIKE many other Tennysonians, C. is in error in supposing that Tennyson in the lines,

I hope to see my Pilot face to face
When I have crost the bar,

referred to Arthur Henry Hallam, or to his son Lionel, or to any other person. This was not at all Tennyson's method of work. Strong as was his affection for Lionel, and deep as was his grief at the loss of such a son, an allusion of this kind would not have been in harmony, I think, with his poetical methods—methods which, though they succeeded (as I said in the *Athenæum* of the 8th inst.) better than the methods of any poet since Shakspeare in "effecting a reconciliation between popular and artistic sympathy with poetry in England," were as free from mere cheapness as were the methods of poets like Shelley. Moreover, in analyzing Tennyson's work it is always necessary to take heed of all minutiae of form. For, although he wrote everything under the stress of what we call inspiration—wrote nothing in the "premeditated" way that some people have supposed—his "knowledge of his art" was always in close attendance on his imagination. His use of a capital P in "Pilot" is alone conclusive as to whether or not he alluded to an individual. "Why do they suppose that I spelt 'Pilot' with a big P?" he would say when told that people were in the habit of reading into the lines a personal reference. This contradiction must be taken not as the expression merely of my own opinion upon the point, but as the statement of a matter of fact quite beyond discussion, and established by the testimony of the present Lord Tennyson, whose letter upon the subject lies before me.

While I am upon the subject of mistakes regarding Tennyson and his methods, I should like to remove a slight misconception which seems in some quarters to prevail as to certain words which appeared in my hurried obituary notice of the poet in the *Athenæum*. When I said that "he had his share of that egoism of the artist without which imaginative genius may become sterile," I perhaps used the word "egoism" in too technical and philo-

sophical a sense for a purely literary audience. I meant the word to express the idea, not of what is popularly called "egotism," but of what I, in discussing poetic art in the 'Encyclopædia Britannica' and elsewhere, have been in the habit of calling "the artistic egoism," the artist's consciousness of his own strength—that great self-reliance which enabled Tennyson to work upon his own lines in defiance of all hostile criticism. "Egotism," as popularly understood, is foreign to all great natures, and Tennyson's nature was very great.

And while I am correcting misconceptions let me correct still another. I have this very moment given a hurried glance at a new and charming monograph on Tennyson, in which the writer is very generous to me—in one instance, indeed, more generous than I deserve. He speaks of me as "one privileged to be the poet's friend and constant companion." The first part of this statement is, I am proud to say, true, and the privilege was one of the greatest of my life. I only wish that the second member of the sentence were equally beyond challenge; I should then be prouder still. Besides Lady Tennyson our great poet had only one "constant companion," a son such as never man had before, I think—a son whose affectionate devotion must surely be without parallel.

THEODORE WATTS.

Literary Gossip.

DR. GORDON HAKE's forthcoming 'Memoirs of Eighty Years' promises to be a book of unusual attractiveness on account not merely of the octogenarian parable-writer's own strong personality, but also of the extraordinary number and variety of the persons who must figure in a picture gallery so wide as his. In early life mixing in diplomatic circles both in England and on the Continent, he in after life took a prominent place in circles so unlike each other as those where George Borrow and other East Anglian celebrities were to be met, and those where the luminaries were Rossetti, Bell Scott, and the Pre-Raphaelites; while in his middle period he was brought into contact with "sets" in which Thackeray was the "bright particular star."

A POEM entitled 'The Answer,' by Mr. Rudyard Kipling, will appear in the *Century* for November. In the same number Mrs. Burton Harrison will begin a new story, and Mr. and Mrs. Pennell their articles on Gipsyland. A posthumous article by Mr. James Russell Lowell on Francis Parkman will also appear.

THE basis on which Prebendary Stephens will found his biography of the late Prof. Freeman will be his diary, kept from 1840 (or thereabouts) to the end of his life, his letters, and the reminiscences of friends. The story of his life will be mainly the record of his literary work (which Mr. Stephens proposes to illustrate by the references to it in the diary and letters), and also of the historian's opinions on various social and political questions. Messrs. Macmillan will publish the work, which will probably be in two crown octavo volumes. Prebendary Stephens will be glad of copies of Mr. Freeman's letters, which should be forwarded to him at Woolbeding Rectory, Midhurst, Sussex.

MESSRS. HARDY AND PAGE promise the first volume, covering the period from Richard I. to the close of the reign of Richard III., of a calendar to the Feet of Fines for London

and Middlesex from their commencement to 1834. The importance from a genealogical standpoint of a work dealing with persons from every part of the country is obvious. Considerable information will also be supplied to the student of London and suburban topography. The Feet of Fines for London and Middlesex have not previously been calendared.

HIS relative Mrs. Church has extracted from his unpublished papers a remarkable narrative of General Church's successful hunt after one of the most notorious of the Apulian brigands when he (Sir Richard) was employed by the Neapolitan Government in suppressing brigandage in Calabria and Apulia. It will appear in *Blackwood* in November.

AMONG other contributions to *Blackwood* for that month are one of Sir Herbert Maxwell's gossip essays, this times on 'Clothes,' and 'The Valley of Roses,' an account of a visit to the rose gardens in the Bulgarian mountains, and the manufactories where the precious attar is distilled.

A NEW edition of the bulky volume which is issued from the *Bookseller* office, known as 'The Reference Catalogue of Current Literature,' is to be published next year. It is expected to be thicker and more comprehensive than the preceding volumes, and will probably comprise about 5,000 pages.

AN article, by Mr. Westwood Oliver, on 'Burns at Kirkoswald,' in which is given a hitherto unpublished letter (of very early date) from the poet to a school-friend there, will appear in *Macmillan*. It will also contain some verses which Mr. Oliver fancies may be one of the lost youthful effusions mentioned by Burns.

PROF. NETTLESHIP, we understand, is not to lecture at Oxford this term. He has appointed a deputy to fulfil his engagements at Somerville.

DR. GREENHILL's health being now happily re-established, he is again proceeding actively with the editing of Sir Thomas Browne's tracts—'Hydriotaphia' and 'The Garden of Cyrus'—begun some three years ago for the Clarendon Press.

A MEETING was held in Perth last week, under the presidency of the Provost, to discuss the question of the establishment of a free library, when it was resolved to proceed in the matter, and a committee was appointed. A letter was read from Mr. Andrew Carnegie promising his support.

AS the statement made in our brief notice on the death of Mr. W. H. Bradbury last week has been challenged, it may be possibly worth while to say that the occasion which gave rise to the late Mr. W. H. Bradbury and his older brother Mr. Henry themselves setting up the initial instalment of some of Charles Dickens's stories was the appearance of the opening chapters of 'Dombey and Son' in a provincial newspaper before they had been published in London. The secret chamber in which the labours of the late Mr. Bradbury were performed was the kitchen of No. 11, Bouverie Street, and the "reading boy" who was specially employed for his powers of deciphering the novelist's MSS. confirms the statement made in our notice.

It is worthy of remark that the present

month has seen a larger number of mutations in the *personnel* of the daily and weekly press than have ever previously occurred within a like period—mutations affecting the editorial staff of the *Pall Mall Gazette*, *Morning Observer*, *English Illustrated Magazine*, and the *Western Morning News*. The *Scottish Leader* also changes proprietors, and the *Review of Reviews* changes its printers.

AT the dinner of the London Booksellers' Society on Wednesday next, at which Mr. Besant is to take the chair, it is proposed to present certificates and prizes to successful candidates at the recent examinations.

THE Liverpool Welsh National Society, which to some extent occupies in that town the position which in London is held by the Honourable Society of Cymmrodorion, has completed its arrangements for the lecture session during the coming winter. At its inaugural meeting Sir Theodore Martin will deliver an address on 'National Sentiment,' while the list also includes papers on 'Welsh Folk-lore, its Collection and Study,' by Mr. Sidney Hartland; 'The Life of Agricola,' by Prof. Anwyl, of Aberystwith College; 'The Holy Wells of North Wales,' by the Rev. Elias Owen, M.A.; 'Welshmen and the British Empire,' by Sir George Baden-Powell, M.P.; 'Musical Culture in Wales,' by Mr. C. F. Lloyd, Mus. Bac.; 'The Organization of Work in Wales,' by Miss E. P. Hughes, Principal of the Ladies' Training College, Cambridge; 'John Penry, the Welsh Puritan,' by the Rev. H. M. Hughes, of Liverpool; 'Survivals of Law and Custom in Wales,' by Mr. Lleufer Thomas; and papers on two Welsh bards of the century, Iwan Glan Geirionydd and Mynyddog. A selection of the papers read during each session is published annually in a collected form as the *Transactions* of the society, the volume for 1891-2 containing, among others, two papers of special interest, dealing with different phases of ancient Welsh law, and contributed by Mr. Brynmor Jones and Prof. J. E. Lloyd respectively.

It is rumoured that Prof. Paul Meyer will replace M. Renan on the committee of the 'Histoire littéraire de la France.'

MAJOR-GENERAL RUXTON MACMAHON, who has been writing a book, 'Far Cathay and Farther India,' which Messrs. Hurst & Blackett are to publish, used to be British Political Agent at the Court of Ava.

THE periodical press seems to be largely on the increase in Switzerland. In 1881 it could boast of 562 periodicals only, whilst in 1891 it was blessed with 812 journals of various kinds. As many as 544 of these are published in German, and 237 only in French. The remaining journals are in Italian and various other languages.

WE hear with regret of the death of Mr. Samuel Longfellow, which occurred October 2nd, at Portland, Maine. While at the Divinity College, Harvard University, Samuel Longfellow, in conjunction with his class-mate Samuel Johnson, compiled the 'Book of Hymns,' containing several of their own, which is now widely used by rationalistic societies in America. Mr. Longfellow founded a Unitarian chapel at Brooklyn, but many years ago retired from the ministry. A devoted friendship existed between him and his better-known brother, the poet, whose biography

he has written with ability and excellent taste. Since the poet's death his brother has mainly resided with his nieces in Cragie House, the old mansion of the Longfellow, at Cambridge, Massachusetts. Mr. Samuel Longfellow was never married.

Two interesting letters exchanged between Thomas Cholmondeley, author of 'Ultima Thule,' and Henry Thoreau, will probably appear in an early number of the *Atlantic Monthly*. Mr. Cholmondeley visited Mr. Emerson at Concord in 1854, and there formed the friendship of Thoreau. The letters were found at Hodnet, Market Drayton, and are in the hands of Mr. Frank Sanborn, of Concord.

THE revised edition of Sir W. Hunter's 'Indian Empire,' which we announced last week, will be published by Messrs. W. H. Allen & Co.

GERMAN papers announce the forthcoming publication of 'Karl Lachmann's Briefe an Moritz Haupt.' The book, which cannot fail to be of interest to scholars, will be edited by the distinguished Aristotelian Prof. Vahlen, of Berlin.

THE first important sale of books at Messrs. Sotheby's this autumn will be that of Count Appony's library. It was formed by his great-grandfather. It contains the Subiaco edition (of 1474) of the 'De Civitate Dei,' and Jenson's edition (1476) of Landino's Pliny, the first edition of the 'Hypnerotomachia,' the Ximenez Polyglot, some manuscript armorials, &c.

FROM Florence we hear of the death of M. Vieusseux, whose circulating library and newsrooms are well known to British tourists.

THE people who are advocating the filling up of the post of Poet Laureate on the ground of its picturesqueness and its being a State recognition of literature are arguing from the results of its tenure by two great poets. They forget that, at the death of the poetical Pye, the office had sunk into such disrepute that so stout a Tory as the then Duke of Buccleuch urged Scott not to lower himself by accepting it. And into similar disrepute will it pretty certainly fall again if a poetaster be appointed. It is believed that neither Mr. Swinburne nor Mr. W. Morris would accept of the place, and this seems to render it highly expedient that the office be not filled up.

THE Parliamentary Papers of the week are Wellington College, Report and Accounts for 1891 (2d.); Statistical Abstract relating to British India from 1881-2 to 1890-1 (1s. 3d.); Report as to the best Means of distributing the Grant in Aid of Secondary Education in Scotland (2d.); and Trade and Navigation Accounts for September (6d.).

SCIENCE

BOTANICAL LITERATURE.

Fossil Botany: being an Introduction to Palaeobotany from the Standpoint of the Botanist. By H. Graf zu Solms-Laubach. Authorized English Translation by H. E. F. Garnsey, M.A. Revised by Isaac Bayley Balfour, M.D., F.R.S. (Oxford, Clarendon Press.)—This is another of that valuable series of publications on botanical subjects which we owe to the Clarendon Press, and which is produced with all the care and elegance which we have been taught to expect

from that source. Although publications on this subject in the English language are already abundant, and some of cardinal importance—such as the publications of Williamson, Caruthers, Starkie Gardner, and others, not to mention those of later date—there has been no general review of the subject available for the student. Even in the present volume the higher classes of plants are not included. The reason for this exclusion is to be found in the circumstance that while of interest to the geologist, they are less so to the botanist by reason of their identity with still living plants whose structure can readily be investigated. With the lower plants of more remote antiquity the case is very different. Some of them are not only different in their organization from modern types, but the difficulties connected with their investigation are much greater. These, then, are the plants to which the student of fossil botany is most attracted, in the hope that they may furnish links in the chain of organization, and supply materials for estimating the true position and affinities of existing plants, as well as a genealogical history of their descent. Such are the imperfections of the specimens and such the difficulties surrounding their investigation, that botanists at least will sympathize with the prudent caution manifested by the author. The construction of a genealogical tree is so fascinating an occupation that it is not a matter of surprise that many modern botanists, imbued with the spirit of evolutionary conjecture, should devote much time and ingenuity to the construction of tables of descent. But inasmuch as the evidence mainly turns upon minute details of construction and upon the several phases in the life-history of the particular plants—points to be made out with difficulty or not at all in petrified specimens—it is evident that all such devices must be mainly conjectural. Hence in the present volume, while the reader is supplied with a detailed summary of the appearances and structure of the several classes of plants from the lowest thallophytes to the gymnosperms, there is little attempt made to show the filiation of the several groups. However disappointing this may be to the geologist and "phylogenetist," we cannot but think that the author is amply justified in his reticence. In any case the student has placed at his disposal an admirable summary and abundance of detail to assist him in forming his own opinions. The value of the work is much enhanced by a list of the principal publications relating to the subject and by a full index.

Bush Friends in Tasmania. By Louisa Anne Meredith. Last Series. (Macmillan & Co.)—Thirty-three years ago the first series of illustrations of Tasmanian plants was given to the world by Mrs. Meredith, and the excellence of the drawings and the unaffected geniality and right feeling displayed in the author's text at once secured for her book a favourable reception. After the lapse of a third of a century a second series is issued. The author, though a woman of nearly eighty years of age, made the voyage from Tasmania to London expressly to superintend its publication, and we trust her declining years will be cheered by the consciousness of having done good and useful work in a very agreeable manner. The native flora in Tasmania as well as elsewhere is disappearing in the onward march of agriculture and industry. It is the more desirable, therefore, that accurate representations should be made of the plants before they disappear altogether. The Tasmanian flora as a whole is, of course, almost identical with that of the neighbouring part of Australia; but its distribution is different, owing to different local conditions. Mrs. Meredith has done her work well; the drawings are faithful representations of the plants, and the text is pleasant reading, full of good feeling, and devoid of affectation and pretence. A word must also be said in praise of the ornamental

headings provided by Mr. Edward La Trobe Bateman, which harmonize well with the subjects to which they are intended to serve as introductions. The coloured plates have been executed by Messrs. Vincent Brooks, Day & Son.

The Evolution of Plant Life Lower Forms. By G. Massee. (Methuen & Co.)—"The aim of the present book," the author tells us, "is to briefly indicate, in a broad sense, the most pronounced features—structural and physiological—that characterize plant life as manifested at the present day, coupled with an attempt to trace the evolution of existing forms from primitive types, and to illustrate the interdependence between plants, animals, and inorganic matter." The first chapter contains a condensed account of the structure and functions of plants generally. Succeeding chapters are devoted to a similar account of the several subdivisions of the vegetable kingdom, ranged in the presumed order of their importance, from the slime fungi (Mycetozoa) to the flowering plants (dicotyledons). Whether the Mycetozoa are really of vegetable nature is still undetermined. Their structure, moreover, indicates a higher position than Mr. Massee assigns to them, unless we are to understand him to consider them as a group entirely apart, and as one which "has not given origin by differentiation to a higher group." If this be so, why include them at all in such a book? The Algae are next dealt with, and after them the fungi, the charas, the mosses, the higher cryptogams, and finally the two groups of so-called flowering plants. These are arranged in progressive sequence according to the real or supposed degree of complexity which they exhibit. Gradually increasing complexity, however, is not of itself a safe guide to the real course of evolution. The evidence it affords is merely conjectural, and requires to be supplemented by the study of comparative embryology and life-history. From this point of view the title selected by the author is rather too ambitious. Nevertheless, he has compressed within a small compass a large amount of information relating to the vegetable kingdom which will be of service to those who desire to gain a general idea of plant-history.

ASTRONOMICAL NOTES.

A VERY faint comet (e, 1892) was discovered by Prof. Barnard at the Lick Observatory on the 12th inst., in the constellation Aquila, moving towards Capricornus.

It appears that no fewer than three new small planets were registered on Dr. Max Wolf's photographic plates on the 25th ult. Two of these were mentioned in our "Science Gossip" last week; the third was registered again on the 30th ult., and raises the whole number of discoveries this year to seventeen.

Miss Ellen M. Clerke, sister of the well-known astronomical writer Miss Agnes M. Clerke, has recently published a little brochure entitled *Jupiter and his System* (Stanford), in which she gives an able and interesting résumé of the knowledge which has been acquired of the giant planet and his satellites. It is very carefully brought up to date, and is the first publication in book form which records the discovery of the fifth or inner satellite. Prof. Barnard, we are informed, has sent accounts of his observations to those observatories which possess telescopes of sufficient power to see this tiny attendant (which probably does not exceed 100 miles in diameter) on its gigantic primary, and we hope soon to hear that his interesting discovery has been confirmed by the aid of these.

The late Prof. Adams has left a number of separate copies of certain of his mathematical and astronomical papers, which Mrs. Adams will be happy to distribute to scientific friends, or others interested in the work of the late astronomer. Application should be made by letter to Mrs. Adams, 4, Brookside, Cambridge.

SOCIETIES.

HELLENIC.—Oct. 17.—Prof. Jebb, M.P., President, in the chair.—Miss Eugénie Sellers read a paper 'On some Early Homeric Vase-paintings,' being a description and discussion of three beautiful lecythi found in the year 1888 at Eretria during the excavations carried on by the Greek Government, and now in the Central Museum at Athens. Miss Sellers pointed out that the earliest of the vases, that with Ulysses and the sirens, threw a completely new light on the mythography of this subject. Ulysses appeared without his ship, and was bound in mid-sea not to a mast, but to an Ionic column. An analysis of the mythography showed that its original elements—the bound hero and the siren—had been evidently borrowed from a scheme that had its origin as far back as the time of the "island gems," and also occurred on a Cyrenaean cup (Gerhardt, 'Vasenb.,' ii. 86), namely, Prometheus tied to a pillar and the eagle devouring his liver. To suit the story of Ulysses, the eagle had been turned into a siren; two more sirens had been added decoratively, one on each side of the central group. Hence the sirens generally appeared as three in art, though Homer spoke of them as two. The ship had been introduced into the scheme at a later date, under the influence of vases representing boat-races; the *contaminatio* of the two art types had created the beautiful composition of Ulysses and the sirens, as we have it on a *stamnos* of fine Attic style in the British Museum. Technically the vase presented marked affinities to the Naucratis and Cyrenaean fabrics. The second lecythus, representing Odysseus and Circe, differed from the only other representation of the same subject in showing Odysseus seated with legs crossed and left hand clasped to his knee, instead of standing. Miss Sellers considered the seated figure to have been introduced from vases representing the embassy to Achilles, where Odysseus sits nursing his knees. The third lecythus represented Heracles supporting the heavens, while Atlas was bringing him the apples of the Hesperides. Besides its intrinsic beauty and mythological interest, the vase was of the highest importance, for it showed that the celebrated Heracles and Atlas metope from the temple of Zeus at Olympia was not, as certain German scholars had argued, a "new creation," but its sculptor had shown the fidelity to tradition of the true Greek artist, and taken the essential lines of his composition from a type that had evidently been familiar in archaic art.—Mr. C. Smith described the paper (which will appear with illustrations in the next number of the *Journal*) as full of valuable suggestion. In regard to the sirens in Greek art, he thought they were often confused with the harpies, and conjectured that the figures on the so-called Harpy Tomb in the British Museum were more probably sirens.—The hon. secretary read a paper by Mr. F. B. Jevons 'On Iron in Homer.' A detailed discussion of the passages in which iron is mentioned led to the following conclusions: (1) That it is absolutely opposed to the facts of the case to say that iron is more common in the *Odyssey* than in the *Iliad*, or in the later than in the older lays of the *Iliad*; (2) that the Homeric poems must be placed in the iron age, but at the very beginning of it; (3) that if Homer lived in the Mycenaean period iron must have been known in that period; and (4) that if iron was not known in that period even the oldest lays must belong to a later date.—Sir Frederick Pollock congratulated the writer on the strong common sense which pervaded the paper. He had never doubted that Homer was written in the iron age. As to the distance between the Trojan War and the date of the Homeric poems, the writers made no claim to be describing contemporary events, but rather contrasted, on many occasions, the feats of the heroic age with the feats possible in their own time. He thought it possible that the constant reference to bronze as the material for weapons was conventional, and rather a survival of poetic tradition than an indication of what the poets themselves were familiar with.—Mr. Frank Carter made detailed reference to the various connexions in which iron was mentioned in Homer, and showed that in the *Iliad*, except in the case of metaphors or of obviously poetic descriptions, only small weapons were in question. He concluded that the poet of the *Iliad* regarded his readers as not acquainted with the working of iron in large masses. On the other hand, he thought that the references in the *Odyssey* betokened a more general use of the metal in the writer's own time, and thus confirmed the theory of the later date of composition.—Mr. Leaf expressed his general approval of Mr. Jevons's paper, agreeing with him that the iron test could not safely be applied to separate the *Iliad* from the *Odyssey*, though two passages in the *Odyssey*—(1) *ἰσίδεσθαι ἀνδρά εἰδωτος*, where *εἰδωτος* is used as a general term for a weapon; and (2) where reference is made to the tempering of iron—seemed to him to establish the fact of the *Odyssey* being later than

the *Iliad*, in which no such passages could be found. As to the connexion of the subject with the discoveries at Mycenæ, he thought that the fact of no iron having been found in the shaft-graves went to show that these were earlier than the time of the Homeric poems, but he saw no reason to suppose that the poems were not therefore contemporary with the later Mycenaean period.—Sir C. Newton, Prof. L. Campbell, and Mr. Penrose also contributed to the discussion.

MEETINGS FOR THE ENSUING WEEK.

Nov. and Thurs. Royal Academy. 8.—Anatomy: Mr. W. Anderson. Fri. Physical. 5.—Discussion of Mr. Williams's Paper 'On the Dimensions of Physical Quantities,' and of Mr. Sutherland's Paper 'On the Laws of Molecular Force,' including Papers by Dr. Young and Mr. Thomas 'On the Determinations of Critical Density, Critical Volume, and Boiling-Points.'

FINE ARTS

FREDERICK HOLLYER'S EXHIBITION of Platinotype Reproductions of the Works of E. HURNE JONES, A.R.A., D. G. ROSSETTI, G. F. WATTS, R.A., and other important Pictures. The DUDLEY GALLERY, Egyptian Hall, Piccadilly, W.—Open Daily, 10 to 6. Admission, 1s.

ILLUMINATED MANUSCRIPTS.

Illuminated Manuscripts in Classical and Medieval Times: their Art and their Technique. By J. H. Middleton. (Cambridge, University Press.)

It is strange that no history of the art of illumination has yet been written. No doubt, excellent contributions to such a history have been made by Humphreys, Shaw, Wyatt, and especially by Westwood; and in point of illustrations their volumes are superior to Prof. Middleton's. But a full history of the art has hitherto never been undertaken in England, and even on the Continent there is no work which approaches the position of a recognized authority. Prof. Middleton is, therefore, in many respects a pioneer, and he must experience both the advantages and the disadvantages which always attend the pioneer. He becomes at once a leading authority on the subject, to be treated with respect accordingly; he enjoys a great opportunity for impressing his own views on the general public (or rather on that section of it which cares at all for the matter in hand); and at the same time he is sure to meet with a good deal of dissent on points of detail, seeing that he is writing on a subject on which no formed and general consensus of opinion yet exists.

Putting aside for a moment such points of detail, we are bound to thank Prof. Middleton cordially for calling attention to a neglected department of art. He is probably right in saying that, "on the whole, a fine manuscript may be regarded as about the cheapest work of art of bygone days that can now be purchased by an appreciative collector." Certainly within the compass of a single volume of the best styles, whether it be Byzantine, Irish, Anglo-Saxon, French, Flemish, or Italian, there is an infinite variety of beauty, to delight the eye and to cultivate the taste. At the same time it is right to warn the art collector who may be led away by Prof. Middleton's alluring suggestion, that if a fine specimen of any of these schools comes into the market, no one who has not a pretty long purse need take the trouble to compete for it. But, apart from the very best examples, there is plenty of good work extant, and art lovers would do well to accept the assistance of Prof. Middleton's volume in forming their taste in this department of their subject.

The treatise opens with an account of classical manuscripts, and the first two chapters are devoted to a description of the methods and materials of writing in classical times, and of the manner of selling and preserving books. These two chapters are rather superfluous, and would have been better omitted. They have nothing to do with the subject of illumination, and the information which they contain is already available, in a more satisfactory shape, in many well-recognized text-books. Prof. Middleton is, indeed, a little out of his country here, and these chapters contain several minor inaccuracies. The reader will do well to skim them lightly, and get to work on the third chapter, where the subject of illumination really begins. Here Prof. Middleton has a clear field before him, and supplies much information which could not be readily found elsewhere. The order is, as would be expected, mainly chronological, each school of decorative art being described at the point at which it first became prominent; though a somewhat unfortunate exception to this rule is made when the Carolingian MSS. are treated before the Irish, to which (partly through the medium of the Anglo-Saxon school and partly direct) they owe many of their characteristics. Each school is treated appreciatively—sometimes, indeed, too appreciatively, since highly coloured adjectives and superlatives are applied so freely to each in turn that the reader is in danger of bewilderment, and can hardly see where, or on what principle, his admiration is to be most bestowed. On the whole, it appears that Prof. Middleton's preference is for the French (or Anglo-Norman) MSS. of the Apocalypse, produced about the end of the thirteenth and the beginning of the fourteenth century, as "the most beautiful class of illuminated manuscripts that the world has ever produced." Here is one of the points on which a difference of opinion is permissible. No doubt the French work of the period named is of very great beauty, and Prof. Middleton has in his mind a particularly fine specimen of the class, now at Cambridge; but many persons will be of opinion that a first-class Flemish MS. of the fifteenth or early sixteenth century is even more perfect. It might reasonably be urged that the most famous MSS. (apart from those of the Irish school), such as the Berri Horæ, the Bedford Breviary and Missal, or the Grimani Breviary, all belong to the later period of art. Much sixteenth century illumination is, no doubt, over-elaborated and deficient in taste, and many people will agree with Prof. Middleton's disparaging estimate of the overpraised miniatures of Giulio Clovio; but the best Flemish work shows a combination of decorative and pictorial beauty which is hard indeed to beat. Prof. Middleton evidently considers it too pictorial, but unfortunately he has written no chapter (though one is much needed) on the general principles of the art of illumination, and consequently we have no fixed canons to guide our judgment. However, different persons will always be liable to decide differently as to the comparative merits of the various schools. The main point is to know what are the distinctive characteristics of each school; and this information is excellently supplied in the

ten chapters which form the central part of Prof. Middleton's work. They are followed by an account of the writers, monastic and secular, of illuminated manuscripts; and, finally, by two most interesting chapters on the technical processes of illumination. It must be added that a very useful note by the late Henry Bradshaw on the various classes of service-books is given in an appendix. The volume has no index, but a full table of contents.

The least satisfactory part of the book is the illustrations. They are, it is true, fairly adequate in quantity (though least so, strange to say, for the Irish and English schools), and they are not wholly inadequate in quality; but the method of reproduction by engraving is not satisfactory. No reproduction of miniatures is ever so effective as the originals. Coloured plates (good as those of Humphreys and Westwood often are) are invariably too staring and gaudy, and they would also add greatly to the cost of the book. In black and white, on the other hand, one large portion of the charm of the original is inevitably sacrificed; but photographs, by any good modern process, are far more satisfactory than prints, and preserve the gradations of tint better. The peculiar effect of a miniature vanishes very considerably in plates of the description given in this volume; and Prof. Middleton's favourite fourteenth century French MSS. have suffered particularly. However, the illustrations serve to give the reader some idea of the various classes of illuminated manuscripts, and it is to be hoped that, in conjunction with Prof. Middleton's enthusiastic descriptions, they will induce many readers to work through the book in connexion with the national and university collections of the United Kingdom. Prof. Middleton has, however, interposed one considerable difficulty in the way of such a course, since in many cases no reference, or only a partial one, is given to the originals from which the plates are taken.

This is a serious and quite unnecessary defect, and it is to be hoped that it will be removed in a future edition; for a book which may fairly look to becoming a standard authority should, above all, be methodical. The literary style is somewhat disjointed, and is disfigured by too frequent repetitions. Still the volume remains a most valuable contribution to a comparatively unworked subject, and its composition must have involved a great amount of labour, for which we are sincerely grateful. It is greatly to be hoped that it will go far to establish a sound public taste in this neglected department of art. More might be done in the same direction by the guardians of the collections accessible to the public. The general guide of the British Museum contains most useful introductions to the history of Egypt and Assyria, and descriptions of the various processes of engraving and etching. Why should it not also contain a brief history of the art of illumination?

PORTRAITS OF WYCLIF.

At the monthly meeting of the Royal Archaeological Institute, April 3rd, 1879, Mr. Henry Hippisley exhibited a portrait said to be of Wyclif, formerly in the rectory at Lutterworth, and alluded to by Mr. Sergeant in his communication to the *Athenæum* of September

17th as still being there. "This picture" (I quote from my own notes of the meeting), "in a coeval black frame, represents the Reformer in the costume usually, and wrongly, assigned to him, viz., a black gown and a black flat cap, carrying a staff, and wearing a full and long white beard and moustache."

In the considerable discussion which took place on this occasion it was clearly shown that Wyclif could never have worn such a beard as an ecclesiastic of the time in which he lived; and it was suggested, and generally allowed, that the portrait was either an ideal likeness painted in the time of Elizabeth, or a representation of a totally different individual.

ALBERT HARTSHORNE.

P.S.—It may be convenient to add that the whole of the so-called *relics* of Wyclif in Lutterworth Church—pulpit, armchair, table, candlesticks, and portrait—were condemned by Mr. M. H. Bloxam in 1866 as being long after Wyclif's time, together with a portion of a fifteenth century altar frontal known and revered as Wyclif's gown. The Lutterworth portrait is a copy of that in the possession of Lord Denbigh, painted by Mr. Fielding, and given to the parish in 1786. See *Transactions of the Leicestershire Architectural and Archaeological Society*, vol. ii. part i. p. 72.

HARDKNOTT CASTLE.

HARDKNOTT CASTLE is a small mountain fort built by the Romans in Upper Eskdale, in the south-west of Cumberland. Its ruins may still be seen on a broad grassy ledge halfway up the side of the massive Hardknott Fell, in a striking and significant position. North is a precipice, with the Esk some hundred feet below, and beyond it the Scawfell mountains; east is Hardknott, as many hundred feet above; westwards you may see down Eskdale to the sea, and even to the Isle of Man; while to the south a road laboriously climbs the mountain flank, and, crossing Hardknott and Wrynose passes, provides the only direct carriage road between Windermere and the west coast. The fort has been known for years; antiquaries had continually noted its existence and occasionally nibbled at its remains; but it has been left for the Cumberland and Westmorland Antiquarian Society, with the assistance of Lord Muncaster, to thoroughly explore it. The excavations have been in progress all this summer, as far as weather permitted, under the personal supervision of Mr. Dymond, F.S.A., and the Rev. W. S. Calverley, F.S.A., and after an expenditure of some 150*l.* are fairly complete. The explorers have unearthed the ruins of a small fort, about 350 ft. square, with stone walls, four corner turrets, and four gates, three 20 ft. wide, the fourth only half that width, possibly because it opens on to the precipices of the Esk valley. Inside the walls three blocks of buildings have been discovered. One, in the centre of the fort, is 70 ft. square, and may be the *Pretorium* as it has a central courtyard and narrow passage round it. Another block, on the east of the *Pretorium*, appears to resemble buildings which have been held to be barracks in other Roman camps; while a third building on the east, consisting of one long room, 70 ft. by 16 ft., with a square room, 16 ft. long, at the end, is as yet a puzzle to antiquaries. The rest of the fort appears to have been empty, or, if built over, the buildings must have been of wood, for the explorers' trenches revealed no sign of stone foundations. Outside the walls, on the south side close to the road, is another building, an oblong block divided into three rooms, with marked traces of hypocausts, the only ones in the place, and near it a small circular room with buttressed wall. The exact object of these buildings is as yet unknown; but the three-roomed oblong has somewhat the look of a bath. Near them, but rather higher up, are the vestiges of an artificially levelled ground, called provisionally the *Parade*

Ground, and a small tower which, standing as it does a good bit above the actual fort, may possibly have served for a look-out. The smaller objects found within the buildings and fort are mostly of a poor character, though not devoid of technical interest. Fine pottery and objects of intrinsic value are rare, and only three or four much worn coins have been registered: one probably a Trajan, one a Domitian, one possibly a Hadrian, and one (as I am told) a consular coin of the republic. No trace of any inscription has occurred except on pottery, and we may infer that the garrison was neither rich nor large. This agrees with the character of the masonry, which, though revealing considerable adroitness in working the hard local stone, cannot be called pretentious.

These may appear disappointing results, but in reality they are not. It is fairly plain, from geographical considerations, that the fort was intended to guard the pass from the coast into the interior through Eskdale. It is, in fact, one of a series of forts, large and small, which we can trace round the west coast from the Bristol Channel to the Solway Firth, and which were, no doubt, designed against the Irish pirates. Such forts occur on, or at a little distance from, the coast at every inlet into the interior, and, like some of the forts which guarded the Roman bank of the Danube, may often have had very small garrisons, perhaps fifty or sixty men under a *beneficiarius*. Furthermore, the existence of Roman remains at Walls, near Ravenglass, suggests, as Chancellor Ferguson has pointed out, that the Ravenglass harbour, now silted up, was a not unimportant trading place in Roman times, as it apparently was long afterwards, and the direct and only road from Ravenglass to the interior is that over Hardknott pass. The history of the fort must remain in obscurity. A fragment of inscription, found long since, suggests the conjecture that it was built or restored about A.D. 165, but beyond that we stop. It is, however, plain that the place was worth a thorough examination; it will doubtless be worth while to finish the work next summer by a little more trenching, a search for the kitchen midden of the fort, and for the cemetery, though the latter is hardly likely to yield important results, if one may judge from the cemeteries previously discovered near small Roman forts. Mean time, one may congratulate the Cumberland and Westmorland antiquaries and their able and energetic president, Chancellor Ferguson, on the good work they have undertaken. They have set an admirable example to the archaeologists of other counties. Hardknott is only an instance of many smaller Roman sites awaiting exploration, and capable of being thoroughly examined at a comparatively small cost. If every county society would restrict its printing and spend its reserve fund every now and then on the scientific examination of such sites, our knowledge of Roman Britain would soon be enormously increased. The pattern has been set in the North; let us hope it will be followed throughout England.

F. HAVERFIELD.

Five-Act Gossip.

MR. BURNE JONES, whose principal works are being collected for the approaching winter exhibition in the New Gallery, has been fully occupied of late with a series of designs which are to be worked in tapestry by Mr. W. Morris, and will represent, in life-size figures, incidents in the search for the *Sant Graal*, and it is not probable, therefore, that he will be able to contribute to the exhibitions of the coming season, whether in Europe or America. Accordingly, we presume, Chicago will, for the present at least, know him not, however much he might naturally wish to be represented at the "biggest thing in exhibitions" the world is ever likely to see. Lovers of Chaucer on both sides of the Atlantic will rejoice to hear that the artist has made very great progress with a series of

designs, fifty or sixty in all, which are to be cut in wood under his own superintendence, and intended to illustrate the 'Canterbury Tales' and the other poems of Chaucer. These designs promise to be charmingly graceful and beautiful in execution. Indeed, we are confident that since, precisely a hundred years ago, Flaxman, then at Rome, designed for the first Countess Spencer the famous 'Illustrations to the Tragedies of Æschylus,' poet and artist have never been better fitted to each other. The text to which these designs are adapted will be collated with the best manuscripts and carefully edited by Mr. W. Morris and Mr. F. S. Ellis. The typography will be worthy of the occasion, and the volume a stately quarto.

MR. WALTER CRANE, who has returned from the United States in excellent health, has just finished a highly original and spirited picture in oil, of considerable dimensions. It is to be called, we think, 'Neptune's Horses.' It represents the god in his chariot, his long white beard and hair streaming in the wind as he rides the rising back of a mighty wave, while he is urging a long line of white, web-footed steeds forwards to the shore. The actions and faces of the horses are intensely vigorous; the shining glassy hollow of the wave, its modelling and colour, not less than what may be called the mechanics of its motion, are first rate. In respect to colour the picture is an exercise in varied white and silvery grey, contrasting with the darker grey of the storm-swept sky above the sea and behind the figures.

MESSRS. LONGMAN are preparing a new edition of Sir E. Arnold's 'Light of the World,' which will be illustrated, through the kindness of the owners of the copyrights, with reproductions of some of the most important works of Mr. Holman Hunt. A reproduction of the 'Plains of Esdrael' as seen from the Heights of Nazareth is given with the sanction of Mrs. Combe; one of 'The Shadow of Death,' by permission of Messrs. Agnew; and of the 'Finding in the Temple,' by permission of Mr. Lefevre; while 'The Light of the World' and 'The Triumph of the Innocents' are included by permission of Mr. Holman Hunt himself. All the other subjects are engraved from designs made specially for the work by Mr. Holman Hunt, except the initial letters. Four of these were originally engraved for the illustrated New Testament published by Messrs. Longman in 1863, and three have been engraved in the same style specially for this work.

THE Institute of Painters in Oil Colours has appointed the 27th and 28th inst. for the private view of its exhibition, to be held in the Society's gallery, Piccadilly, to which the public will be admitted on the following Monday. Saturday, the 29th inst., has been appointed for the private view of the autumn exhibition (the twenty-eighth) of the 19th Century Art Society at the Conduit Street Galleries, and the exhibition will open to the public on Monday, the 31st inst. The private view of Mr. McLean's exhibition of cabinet pictures in the Haymarket is fixed for to-day (Saturday).

In our obituary notice of Thomas Woolner, p. 522, we made a mistake in describing the life-size statue of a beautiful woman in modern costume as "almost finished." It was so when we saw it a few weeks ago, but since then, we find, he had devoted much time to it, so that it is now completely and very beautifully finished. He left no unfinished work of equal importance. In his studio there remain the following examples (all that were unsold of the long list we quoted) in marble: large statuettes of 'Godiva' and 'Ophelia,' a bust of 'Ophelia,' and a noble bust of Tennyson, for which the Laureate sat frequently to his friend in 1873. It is proposed to place this thoroughly characteristic and highly poetic work near the grave in Westminster Abbey. No better memorial could be hoped for, nor would there

be need to seek a more faithful or expressive likeness or a finer piece of sculpture. It represents the poet with the beard of his later middle life, while he was full of energy and without a sign of declining vitality. It is of heroic size, and in its conception and treatment quite different from the Trinity College bust executed by Woolner many years previously, which shows the poet without a beard and wearing long curled hair. If there be any difference between these busts it is in favour of the later one, as being even more highly finished and quite as stately and severe in style. A version in bronze of the charming 'Puck' belonged to, and was, we believe, sold with the collections of Lady Ashburton. The sculptor's widow has the original model. We may add that the word "and" dropped from between "No. 1461" and "a very graceful and recumbent figure of Alastor" in line 18 from the foot of col. i. p. 522 of our notice of Woolner's earlier productions. 'Alastor' is a bas-relief, and was No. 1447 at the Academy in 1846. To the list of his published poems should be added 'Pygmalion.'

PROF. SAYCE started this week for Egypt. He intends to spend a considerable part of the winter at Assouan, in order to copy certain inscriptions of the age of the tenth and eleventh dynasties, which he discovered last winter in the neighbourhood of the First Cataract.

THE members of the Arts and Crafts Exhibition Society are going to publish through Messrs. Percival a series of technical essays. Mr. William Morris edits the volume and contributes a preface.

MR. FRANK T. MARZIALS writes to us from 2, Blomfield Villas, Uxbridge Road, W., that he is preparing a life of Gavarni, the French caricaturist, for Messrs. Sampson Low & Co., and would feel extremely obliged by the communication of any letters or reminiscences, especially if relating to the period of Gavarni's sojourn in England. Any letters would be at once copied and returned.

SIR JOHN EVANS, ex-President of the Society of Antiquaries, has agreed to deliver the opening address at the thirty-sixth annual meeting of the Glasgow Archeological Society on Tuesday, November 15th, on 'The Coins of the Ancient Britons.'

THE new fine-art annual, 'European Pictures of the Year,' will be published by Messrs. Cassell & Co. early in November. The work will contain about 120 reproductions of the principal continental pictures for 1892, and will form a companion to 'Royal Academy Pictures.'

AT Berlin, on the 16th inst., died Herr Georg Bleibtreu, the popular painter of battles, who accompanied the Crown Prince's army into France in 1870-71, and set up a studio at Versailles, where he celebrated his patron's victories with much energy and industry. He was born in 1828.

MUSIC

THE WEEK.

CRYSTAL PALACE CONCERTS.
COVENT GARDEN.—'Faust.'
NEW OLYMPIC.—Eugene Onegin; 'La Favorita.'

WE have already drawn attention to the arrangements for the thirty-seventh series of concerts at the Crystal Palace, and have now to speak of the first performance, which took place last Saturday. There were two novelties in the programme, but, for some unaccountable reason, they were placed in the most unfavourable position, that is to say, after a number of familiar items sufficient of themselves for an ordinary concert. The first was an orchestral ballade, entitled 'A Day Dream,' by Mr. C. A. Lidgley,

whose choral setting of Browning's poem 'Women and Roses' was introduced, it will be remembered, about a year ago. The present piece is an endeavour to illustrate musically Gustave Doré's picture of the same name, and to this end the composer utilizes the Gregorian "tonus Peregrinus" as well as themes of his own representing the young monk's lost love and the monastery in which he has sought the consolations of religion. The other addition to the repertory was a symphonic poem, entitled 'Les Lupercales,' by M. André Wormser. In this the composer of the charming music to 'L'Enfant Prodigue' has sought to illustrate the singular festival of the Lupercalia, held in Rome in honour of the god Pan. In order to impart an antique colouring he employs the ancient Dorian and Æolian Modes together with themes from his own pen of a distinctly modern character, very fully orchestrated, the whole being wrought into an appropriately wild and furious piece suggestive of the strange orgy. Classical art was represented at this concert by Beethoven's Symphony in F, No. 8, and the same master's Pianoforte Concerto in C minor, No. 3. The former sufficed to show that Mr. Manns's orchestra has undergone no deterioration; but we are unable to speak in terms of commendation concerning the rendering of the solo part in the latter work by M. de Pachmann. There was comparatively little fault to find in the first and third movements, but the *adagio* was greatly injured by the player's mannerisms, and the interlude he introduced between the first and second movements was wholly indefensible. Mr. Eugene Oudin sang an excellent selection of vocal pieces by Gounod, Grieg, and Chaminade with much expression. Sir Arthur Sullivan's 'In Memoriam' Overture was played at the commencement of the concert as a tribute to the late Poet Laureate.

The operatic record for the week must commence with the performance of 'Faust' last Saturday, when the Walpurgis ballet scene was introduced for the first time at Covent Garden. Written for the production of the work at the Paris Opéra in 1869, the scene, of course, hinders rather than aids the development of the story, but the music is delightfully fresh and winning, and as a spectacle the Covent Garden presentation is certainly most pleasing. Though far from perfect, the general performance of 'Faust' was, on the whole, highly commendable. Signor Gianini is certainly not a romantic exponent of the titular part, but he sang well, and Madame Melba, if not dramatically forcible, was vocally unimpeachable as Marguerite. Signor Pignatelli was also more acceptable as a singer than as an actor in the part of Valentine. M. Castelmarty as Mephistopheles and Mlle. Guercia as Siebel were, at any rate, competent. The chorus needed a little more drill.

Signor Lago deserves the thanks of musicians for opening his season with Tschai-kowsky's charming opera 'Eugene Onegin,' but scarcely for the manner of its presentation. In Russia this work is the most highly esteemed of those Tschai-kowsky has written for the stage, and the late Carl Rosa intended to produce it in England. Pushkin's poetic masterpiece is in one sense well suited for dramatic purposes

in that the interest is intensely human, and, except for its inevitable sketchiness, the operatic libretto is well laid out, though the adapter was wise in describing it simply as "lyrical scenes." The *lacuna*, however, do not greatly injure the effect, the strong character-drawing compelling interest. To those who have made acquaintance with Tchaikowsky's music through the medium of the concert-room, 'Eugene Onegin' will come as a surprise. Here we do not find the "huge and fantastic outlines, exuberant figuration, and gorgeous effects of orchestration" which Mr. Dannreuther in his article in Grove's 'Dictionary' rightly observes are general characteristics of the composer's utterances. On the contrary, the music of 'Eugene Onegin' is for the most part gentle, lyrical, and remarkable for rhythmic, ear-haunting themes, the weakest portions being those in which dramatic force is required. The treatment of the scene in which the dreamy and love-stricken Tatiana indites the letter in which she avows her affection for Onegin is simply delightful; the airs for the principal characters are almost uniformly fresh and melodious; and the dances, which are somewhat too numerous, though there is no formal ballet, are decidedly bright and piquant, these being the only portions of the score in which the composer's nationality betrays itself. Moreover, the orchestra is throughout refined and subdued, the employment of brass and percussion being singularly modest and unobtrusive. The concerted music, however, is for the most part feeble, Tchaikowsky being apparently at a loss when the building up of an elaborate *ensemble* is desirable. Minor defects apart, the opera is charming; and if the present production fails, it should be brought forward again under more favourable conditions. So far as regards the principal artists in Signor Lago's company, there is much to praise and but little to condemn. Mr. Eugene Oudin has thoroughly grasped Pushkin's idea of the cynical, aimless, and self-tormenting hero, whose dissatisfaction with life is nearly akin to that which we find so frequently expressed in Byron's poems, and he sings the music of the part admirably. An impersonation of equal excellence and singular charm is the Tatiana of Madame Fanny Moody. The young artist, who is always earnest and conscientious in whatever she undertakes, has never been heard to greater advantage in London, the music being precisely suited to her sympathetic soprano voice. Her sister, Miss Lily Moody, also sings well as Tatiana's light-hearted sister Olga; and Mr. Charles Manners creates much effect by his expressive rendering of Prince Gremin's air in the last act. Mr. Iver McKay, as the hot-blooded young poet Lensky, will doubtless improve as he gains experience. At present he is a novice on the stage, and must be judged accordingly. Mlle. Selma, Madame Swiatlowsky, Mr. H. Brockbank, and Mr. James Appleton are efficient in smaller parts. The stage management on Monday left much to be desired, and the orchestra and chorus obviously needed more rehearsal. It should be added that the careful English translation used is the joint production of Mr. and Mrs. Sutherland Edwards.

The performance of 'La Favorita' on

Tuesday served to introduce several newcomers, of whom by far the most successful was Signor Mario Ancona, who took the part of the King. This artist has a fine baritone voice and an excellent production as well as a good appearance. Signor Bernardo Zerni has scarcely sufficient physique for the once favourite rôle of Fernando, his voice being thin and scarcely pleasant in *timbre*. Of the qualifications of Signorina Domenici, who essayed the character of Leonora, nothing can be said positively. Occasionally she emitted a few good notes, but she was either imperfectly acquainted with the music or nervousness paralyzed her efforts. Signor Rossato was ruggedly effective as Baldassare, and the orchestra and chorus under Signor Arditi did their work much better than on the preceding evening.

Musical Gossip.

THE projected performances of Wagner's 'Tristan und Isolde' in English at Covent Garden are unavoidably postponed until next year, but arrangements have been made for four performances in German, with Herr Oberländer and Miss Pauline Cramer in the principal parts.

The music of Wagner will occupy a more than usually large proportion of the programmes of Mr. Henschel's forthcoming series of Symphony Concerts, among the selections to be given for the first time in St. James's Hall being the 'Festival March' composed for the centenary exhibition at Philadelphia, the "Waldweben" from 'Siegfried,' and the 'Flower Maidens' scene and *finale* from 'Parsifal.'

DR. HUBERT PARRY'S 'Job' will be performed for the first time in London by the Highbury Philharmonic Society on January 16th. The other performances will be Haydn's 'Creation' on November 14th; Mr. W. G. Cusins's 'Gideon,' a new work 'The Pied Piper,' by Mr. Walthew, &c., on March 20th; and Berlioz's 'Faust' on May 8th. Mr. G. H. Betjemann remains the conductor of this enterprising society.

A FURTHER series of chamber concerts by the Musical Guild is announced to be given at the Kensington Town Hall on November 1st, 15th, and 29th, and December 13th.

At the South Place Institute concert tomorrow (Sunday) evening Dr. A. C. Mackenzie's new Highland Ballad for violin will be performed by Mr. Hans Wessely for the first time in public.

THE MESSRS. HANN announce the seventh series of their chamber concerts, to take place at the Brixton Hall on Mondays, October 31st, November 21st, and December 12th. The programmes will consist of a well-varied selection of classical and modern works.

THE dates of the Hampstead Popular Concerts at the Vestry Hall, Haverstock Hill, for the coming season are November 11th and 25th, December 9th, January 27th, and February 10th and 24th. Herr Joachim will appear at the last concert, and Mr. Gompertz and Herr Ludwig will lead alternately on other occasions. The pianists will be Miss Fanny Davies, Miss Eibenschütz, Mlle. Kleeborg, Miss Mathilde Wurm, and Mr. Leonard Borwick; and the vocalists Mr. and Mrs. Henschel, Mrs. Hutchinson, Miss Fillunger, Miss Thudichum, Madame Fassett, Mr. W. Shakespeare, and Mr. J. Robertson.

The first pianist to give a recital this autumn in London was M. Slivinski, at St. James's Hall on Tuesday afternoon. His playing was decidedly more acceptable than last season, his manner being more restrained and artistic.

The programme did not include any work of magnitude, but it contained a fairly effective set of Variations in a minor by M. Paderewski; some Chopin pieces, in which M. Slivinski was wholly successful; and the entire series of Schumann's 'Fantasie Stücke,' Op. 12, as well as minor items by Handel, Hummel, Schubert, and Liszt.

Two prizes of ten guineas each have been offered by Mr. Robert M. Cocks to students of the Royal Academy of Music, to be competed for annually by male and female pianists respectively.

THE libretto of Verdi's new opera 'Falstaff,' written by Boito, is said to be founded not only on 'The Merry Wives of Windsor,' but on both parts of 'Henry IV.' The work is in three acts and six tableaux, and the music is spoken of as being very bright and spirited. An unfortunate hitch, however, has occurred, the terms demanded by M. Maurel for creating the titular part being regarded as excessive by the publishers, while Verdi himself insists upon the engagement of the French artist. It is to be hoped that this statement, which appears in an Italian journal, is erroneous.

FRAU VOGL has just taken her formal farewell of the operatic stage at the Munich Hof-theater, of which she has been one of the principal ornaments for twenty-six years. Her final appearance was as Isolde, always one of her most admired impersonations.

A PROPOSAL has been made to form a union of musical graduates in the United Kingdom, the object being to maintain the value and dignity of legitimate degrees, and, as far as possible without aggressiveness, to discourage the issue of sham diplomas, now unfortunately so common in this country. The scheme is supported by the musical professors of the universities in Great Britain and Ireland, and many other graduates of distinction.

THE report that the esteemed Kapellmeister Herr Felix Mottl had lost his reason is incorrect, the fact being merely that after the fatigue of conducting at Bayreuth he found it necessary to take a rest. He has since, however, directed a performance of 'Fidelio' at Baden-Baden, and on the 17th and 18th inst. he was announced to conduct Berlioz's 'La Prise de Troie' and 'Les Troyens à Carthage' at Carlsruhe.

A COMMITTEE has already been formed at Bergamo, the native city of Donizetti, to arrange for the celebration of the centenary of the composer's birth, which will occur on November 29th, 1897.

PERFORMANCES NEXT WEEK.

Mon.	Covent Garden Royal Opera, 7.30. 'Rigoletto.'
—	Olympic Royal Opera, 8. 'Eugene Onegin.'
—	Popular Concert, 8. St. James's Hall.
Tues.	Covent Garden Royal Opera, 7.30. 'Il Barbiere.'
—	Olympic Royal Opera, 8. 'L'Impresario' and 'Cedmar.'
—	Miss Christina Brumlen's Concert, 8. Steinway Hall.
Wed.	Covent Garden Royal Opera, 7.30.
—	Olympic Royal Opera, 8.
Thurs.	Covent Garden Royal Opera, 7.30.
—	Olympic Royal Opera, 8.
—	Mr. F. Griffiths's Flute Recital, 8.30. Steinway Hall.
Fri.	Covent Garden Royal Opera, 7.30.
—	Olympic Royal Opera, 8.
Sat.	Crystal Palace Concert, 3.
—	Popular Concert, 3. St. James's Hall.
—	Mr. Nicholas Mori's Orchestral Concert, 3. St. Martin's Town Hall.
—	Covent Garden Royal Opera, 2 and 7.30.
—	Olympic Royal Opera, 2.30 and 8.

*. The opera arrangements for next week are again very uncertain.

DRAMA

THE WEEK.

HAYMARKET. — 'Agatha Tylden, Merchant and Shipowner,' a Play in Four Acts. By Edward Rose.

IN 'Agatha Tylden' Mrs. Langtry has gone nearer success than in any other of her recent experiments. She has obtained a play which, though it begins unpromisingly, improves as it proceeds, and in the last two acts proves fairly stimulating; and she finds herself and the leading members of her company supplied with characters adapted to

their capacities. Whether the purpose of Mr. Rose is wholly dramatic or partly polemical seems a little dubious. His play, the idea of which is fresh and original, seems aimed at the advocates of feminine employment in matters hitherto practically confined to men. The founder of a large but speculative and somewhat shaky business in a Northern seaport has died leaving one only child, a daughter. Knowing how keen was her father's interest in the huge enterprise he had started, Agatha Tylden has, in her own belief, fitted herself to be his successor, and has promised him on his death-bed to keep the works open. A passionate, exuberant, hysterical woman, without any apparent code of honour, Agatha finds after a time the burden too heavy for her fair shoulders, and begins to wish she had less sternly rejected the offers of partnership or assistance which she had received at the outset. Most attractive among these was the proposal of Hugh Ainsworth, a young banker's clerk, who aspired to be her husband as well as her manager. After ten years' absence the clerk, now in a position of great importance and interest, reappears. He is still madly in love with Agatha, and arrives just in time to save her from crime. She has spent her capital upon dresses from Worth and extravagant living, has practically falsified her accounts, and is planning an elaborate swindle. With much difficulty her lover succeeds in compelling her to file a petition in bankruptcy and to call together her creditors. Before doing this she blusters and threatens suicide, falling ultimately, after she has given the required signature, into a swoon. A way out of her difficulty is thus provided, and the piece ends prettily enough with the prospect of a couple of weddings. It is to be wished that the heroine were more reasonable and less extravagant. Perhaps, however, she is the more realizable in consequence of her indiscretions. So far capable of improvement is she that she grasps in the end her own insufficiency, and perils Mr. Rose's moral by placing a husband at the helm of affairs.

In the character of the heroine Mrs. Langtry showed some genuine intensity; Mr. Lewis Waller has seldom been seen to more advantage than in the clerical lover; and the general performance was capable. Mr. Cyril Maude assigned a most comic physiognomy to a somewhat crabbed old Scotchman.

Dramatic Gossip.

ENCOURAGED by the success of 'Niobe,' Mr. Edouin has renewed his lease of the Strand Theatre. He is credited with the intention of taking the opposite house, the Opéra Comique, with a view to producing 'Les Vingt-huit Jours de Clairette,' with Mrs. Edouin as the heroine.

MR. ROLLO BALMAINE will shortly produce at the Princess's Theatre a new melodrama by Mr. Henry Herman.

'THE SETTING OF THE SUN,' a one-act play of serious interest by Mr. Charles Hannan, has been given in Liverpool by Mr. Wilson Barrett.

'IN TOWN,' by Messrs. Adrian Ross and James Leader, produced on Saturday last at the Prince of Wales's Theatre, is an inept and incoherent piece intended to exhibit the humours of Mr. Arthur Roberts. Neither play nor performance furnishes opportunity for criticism, such

attractions as the whole possesses being lugged in by the ears. Incidental music was provided by Mr. Osmond Carr. A favourable reception was awarded all concerned.

MR. TOOLE's country engagements are at an end, and on Monday he reappeared at his own theatre as the hero of 'Walker, London.'

THERE is a possibility of the production at the Garrick Theatre of 'Men and Women,' an American play of Messrs. Belasco and De Mille, fitted to the English stage by Mr. Malcolm Watson. Mr. Hare's return will take place at Christmas in 'Robin Goodfellow,' the new play of Mr. R. C. Carton.

MR. JOHN DREW, late of the Augustin Daly Company, is "touring" through America in 'The Masked Ball,' an adaptation from the French of M. Bisson.

MR. J. W. PIOTT, the author of 'The Book-maker,' has sailed for New York, for the purpose of "creating" a part in Mr. Bronson Howard's new play about to be given at Palmer's Theatre, late Wallack's. He expects while in the United States to produce a play of his own.

THE American press speaks highly of the performances of Miss Marlowe, a young actress who has been playing Juliet, Viola, Parthenia, Galatea in 'Pygmalion and Galatea,' and other parts. Among her characters is that of Hart, the actor, in a one-act comedieta by Malcolm Bell, entitled 'Rogues and Vagabonds,' the scene of which is Stratford-on-Avon.

TO CORRESPONDENTS.—J. M.—J. K. H. H.—W. H. H.—T. K.—J. C. S.—P. L.—H. S. M.—F. P. O.—M. P.—E. L.—A. H.—H. H.—received.

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